

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

NEW SERIES: Volume X. Whole No. 282.

NEW YORK: SATURDAY, OCTOBER 27, 1883.

PRICE TEN CENTS.

MADAME JANAUSSCH.
Theatrical for 1883-84. Nat Childs, Manager.
At Liberty. Address: 100 W. 4th St., New York.

MRS. ADELE PAINE.
Address: 100 W. 4th St., New York.

MRS. CARIE E. DANIELS.
Address: 100 W. 4th St., New York.

MRS. AMY LEE.
At Liberty. Address: 100 W. 4th St., New York.

MRS. ADA NEILSON.
Leading and Heavies. On tour in England.

MRS. MARGARET MILLER.
Leading Juveniles. Address: Agents.

MRS. NELLIE JONES.
Leading Juveniles and Soulettes. At Liberty. Address: 31 Lafayette Place, N. Y.

MRS. NATTIE BAKER.
Second Soulette and Utility. At Liberty. Address: 100 Congress Street, Portland, Me., or this office.

MRS. EMMA BOBBITT.
Elocutionist. Address: all communications to Mirror Office.

MRS. AMY GORDON.
Folios Donna. Engaged with E. E. Rice, season 1883-84. Address: care N. Y. Mirror.

MRS. MARIE L. ACOSTA.
Juveniles. Bijou Theatre, Philadelphia. Address: Mirror office.

MRS. MADELINE SCHILLER.
Receives pupils at 29 W. 31st Street, where communications may be addressed.

MRS. ANNIE D. WARE.
Address: Agents, or 348 Sixth Avenue, N. Y.

MRS. ALICE HASTINGS.
Comedy and Singing Business. Address: the Agencies.

MRS. FLORENCE D. KELLOGG.
Prima Donna Soprano. Address: Mirror.

MRS. ISABEL JACKSON.
As Daisy Brown, with Madison Square Theatre Company, in The Professor.

MRS. BEULA VERNE.
Leading Juvenile. At Liberty. Permanent address, Mirror.

MRS. SARA GOLDBERG.
Address: Simmonds and Brown.

MRS. SYDNEY COWELL.
Standard Theatre Company. Address: Mirror.

MRS. LEONA MOSS.
Address: care Mirror.

MRS. ISABEL THYNN MORRIS.
Disengaged Season 1883-84. Europe for Summer.

MRS. LILIAN GERARD.
Address: Mirror office.

MRS. ETHEL GREY.
With Hanson-Less combination. Address: Mirror.

MRS. KATE CASTLETON.
Address: New York Mirror.

MRS. SOL SMITH.
Jobbing. Address: care J. Edwin Brown, 10 Thomas St., N. Y. City.

MRS. KATHERINE CORCORAN.
Starring Herne's Hearts of Oak. En Route.

MRS. ADELAIDE CHERIE.
Only a Farmer's Daughter Co. Address: N. Y. Mirror.

MRS. HELEN BANCROFT.
Address: Mirror.

MRS. ADELAIDE THORNTON.
Address: this office.

MRS. LIZZIE WALDRO.
Juveniles. Address: Spies and Smart, 12 Union Square, New York.

MRS. JEAN BURNSIDE.
Address: N. Y. Mirror Office.

MRS. ANNIE WAKEMAN.
Engaged at Union Square Theatre season 1883-84.

MRS. HELEN FLORENCE.
Address: N. Y. Mirror.

MRS. AGNES HERNDON.
Address: Mirror.

MRS. ROSE LEE.
Soprano. Address: Messrs. Blackware, Dramatic Agents, London England.

MRS. LOUISE MULDER.
Leading Lady. At liberty. Address: 307 Henry Street, Brooklyn, or Agents.

MRS. ADA CAVENDISH.
Address: all letters to 4 Bloomsbury Square, W. London.

MRS. LINDA DIETZ.
Specially engaged. St. James' Theatre, London.

MRS. ANNIE L. WALKER.
Juvenile Soprano. Leading. 104 Fulton Ave., Brooklyn.

MRS. JANET RATHBONE.
Reverie Comedy. Address: this Office.

MADAME IVAN C. MICHELIS.
Shakespearean Teacher. Permanent residence. 370 E. 14th Street.

MRS. ANNIE D. MONTAGU.
Address: Mirror.

MRS. FAY TEMPLETON.
Comedienne and Contralto. Prima Donna Star Opera Company.

MRS. AUGUSTA FOSTER.
Lady Macbeth, Emilia and Tullia. McCullough Comb., 1883-84.

MRS. NELLIE PRICK.
Comedy and Character Old Women. Address: Spies & Smart, 12 Union Square.

MRS. ELIE WILTON.
Jobbing. Address: Mirror.

MRS. AMY AMES.
Comic Opera and Characters. At Liberty. Address: White, Smith & Co., 516 Washington St., Boston.

MRS. CHARLES THORNTON.
Re-engaged Alvin J. Comedy Co. Season 1883-84. Permanent address: 214 W. 31st St.

MISS NABEL MOORE.
Juveniles. At Liberty. Address: this office.

MRS. E. ROSE.
First Old Woman. Disengaged.

MISS MARION DELACEY.
Soulette. Address: Mirror.

MISS FANNIE DESMOND.
Juveniles and Soulettes. Address: Spies and Smart, or this Office.

MISS STELLA REES.
With Stetson's Monte Cristo Co. Address: Mirror.

MISS REGINA DACE.
Boston Museum. Season 1883-84.

MISS SADIE BIGELOW.
Engaged with John T. Raymond Co. for season 1883-84.

MISS ALICE G. SHERWOOD.
Leading Juveniles and Soulettes. Address: Spies & Smart, 12 Union Square.

MRS. ADELE CORNALLA.
Star-Prima Donna Absolute. Address: P. O. Box 1206, or 104 W. 16th Street, N. Y.

MISS MAGGIE DURVEA.
Disengaged for Juveniles. Address: in care of this Office.

MISS ANNIE V. COLLINS.
Soulette. Address: Mirror.

MISS GUSSE DRISCOLL.
Soulette. Address: Mirror.

MISS RACHEL HOLCOMBE.
Soprano. Address: Mirror.

MISS LULU BARNES.
Disengaged, season 1883-84. Address: Mirror or Agents.

MISS MAY TESHU.
Will hereafter be known as Miss May Wade and Little Lulu.

MISS LAURA WALLACE.
Engaged by Brooks and Dickson. Season 1883-84.

MISS HELEN CORLETT.
With Florences. Season 1883-84.

MISS ADELAIDE ROSS.
Leading lady of the English Theatre, late of Mary Anderson Co. At liberty 83-84. Agents or Mirror.

MISS ETHEL SEEL.
Disengaged. Address: Mirror.

MISS SARA VAN HUYCK.
Alto. Address: New York Mirror.

MISS MAY STERLING.
Juveniles or Boys. Address: Mirror.

MISS MINETTE THOMPSON.
Address: Simmonds & Brown, or 1201 5th St., Washington, D. C.

MISS HELEN A. TRACY.
Address: Mirror.

MISS ANGIE GRAY.
Soulette. Address: this Office.

MRS. GEORGE E. OWEN.
Business Agent or Treasurer. At Liberty. Address: care Job Print, 4 Allen St., Boston.

MRS. FRANK KARRINGTON.
As Dave Hardy and Lord Trevor. Madison Square Company, 1883-84.

MRS. I. N. DREW.
Heavies-Character. At Liberty. Address: 2101 Mt. Vernon St., Philadelphia, or Agents.

MRS. GEORGE L. SMITH.
Permanent address. Madison Square Theatre, N. Y.

MRS. ALLEN THOMAS.
On tour in England as Topham, Lamont, Gable, the Englishman.

MRS. JAMES NEILL.
Juveniles. Address: Spies and Smart.

MRS. FRED LESLIE.
Address: Mirror.

MRS. CORNELIUS MATHEWS.
Dramatic Author. Address: Mirror.

MRS. ROBERT BARTHAM.
Old Man. Season 1883-84. Address: 100 W. 4th St., New York.

MRS. H. J. SAVA COSTUME.
The leading one in America. 40 East 10th St.

MRS. HARLEY MERRY.
Soulette. Address: City Line, Brooklyn.

MRS. JAMES E. HUBBARD.
Character Comedy. Address: this Office.

MRS. H. S. RICE.
Manager. Ten-Act Comedy Company. Permanent Address: 100 W. 4th St., N. Y.

MRS. FRANK WILLIAMS.
Address: 47 W. 1st Street, New York.

MRS. CHARLES A. BUSTON.
Manager or Address: Agents. At Liberty. Address: 100 W. 4th St., N. Y.

MRS. FREDERICK PAULING.
Case N. Y. Mirror Office.

MRS. JOHN W. ASCHER.
Address: care N. Y. Mirror.

MRS. BENJ. MAGINLEY.
Madison Square Theatre. Season commencing September, 1883.

MRS. HYDE AND BENMAN.
Proprietors and Managers. Hyde and Benman's Theatre, Brooklyn, N. Y.

MRS. CHAS. G. CRAIG.
Tiger in the Silver King. En Route.

MRS. HENRY H. VINCENT.
49 Duane Road, Fairfield, Liverpool, England.

MRS. F. A. REYWOOD.
Address: Mirror.

MRS. J. W. REEL.
Open for engagements. Address: 100 W. 4th St., New York.

MRS. LESTER VICTOR.
With the Harbours. Season 1883-84.

MRS. JAMES L. CARNART.
Re-engaged with Stetson's Monte Cristo Co. season 1883-84.

MRS. LESLIE COBBIN.
Hoop of Gold Co. Address: Mirror.

MRS. ED. P. TEMPLE.
New Arch Street Opera House. Philadelphia.

MRS. CHARLES E. WELLES.
Leading Juvenile and Light Comedy. Madison Square Theatre.

MRS. CHARLES FUERNER.
Musical Director. Address: Mirror.

MRS. HARRY FARMER.
Musical Director. Address: this office.

MRS. ALFRED S. COLBY.
Address: Mirror.

MRS. ROLAND BARDEL.
Agent. Disengaged.

MRS. RUSSELL BASSETT.
With Stock Play Co. Address: Mirror.

MRS. JAMES ARNOLD-MORRIS.
Address: Mirror Office.

MRS. FLOID COOK.
Youths and Minor Roles. Address: 12 Union Square.

MRS. DAVID W. VAN DERB.
As Joseph Jervis. With Stock and Collier's Lights of London Co.

MRS. FRANK L. SEAVEN.
Address: Mirror.

MRS. SIDNEY R. ELIAS.
Disengaged. Address: care Mirror.

MRS. WILLIAM GILL.
Dramatic Author. Address: Mirror.

MRS. G. D. CHAPLIN.
With Janaussch, season 1883-84.

MRS. JOHN MALONE.
With F. B. Woods Company. En route.

MRS. LEWIS MITCHELL.
Third season with Brooks and Dickson.

MRS. E. L. WALTON.
Edmund-Sanger's Bunch of Keys Co. Season 1883-84.

MRS. C. A. McMANUS.
Address: 421 North Eighth Street, Philadelphia.

MRS. J. M. LARKIN.
Vern and Character Old Man. Address: Mirror.

MRS. GEORGE A. BAEKUS.
Shook and Collier's Lights of London. Address: 421 E. State St., Columbus, O.

MRS. AND MRS. CHARLES EDMOND.
Address: 421 East 34th Street, New York City.

MRS. PHILIP BECK.
London, England.

MRS. J. W. PARSON PRICE.
Pupil of J. J. J. Ontario Tenor, Voice Culture and Art of Singing. 51 W. 14th St., N. Y.

MRS. W. A. EDWARDS.
Address: care New York Mirror.

MRS. LEO COOPER.
With Mlle. Riva. Season 1883-84.

MRS. WILLIAM W. RANDALL.
Re-engaged contract with Madison Square Theatre. Address: Madison Square Theatre, New York.

MRS. THOMAS W. BLAKEY.
Late of Lovers. Disengaged 1883-84. Address: Mirror Office.



C. P. FLOCKTON.

MISS BESSIE SANSON.
Power of Money. Address: Mirror.

MISS ANNA BISHOP.
Address: Simmonds & Brown, 1166 Broadway, New York City, or 112 West 14th Street.

MISS NETTIE ABBOTT.
Leading Business. Disengaged for 1883-84. Address: N. Y. Mirror Office.

MRS. GEO. VANDENHOFF.
Elocution Rooms. 104 West 40th Street, New York.

MRS. CHARLES C. MAUBURY.
Address: N. Y. Mirror.

MRS. RICHARD VANCEY.
Leading Juveniles. Address: Spies & Smart.

MRS. HAROLD RUSSELL.
Second year with Phoebe McAllister.

MRS. J. H. K. MURRAY.
Business Agent Milton Nobles' Combination. 511 Fulton Street, Chicago, Ill.

MRS. ALFRED L. SIMPSON.
Musical Director. Address: Mirror.

MRS. RUSSELL S. GLOVER.
Leading Tenor Roles. With Emma Thayer Concert Co. Address: 110 W. 42d St., New York.

MENRS. SPIES AND SMART.
Dramatic Agents. 12 Union Square, N. Y.

MRS. HARRY BULLARD.
Prima Tenor. Address: N. Y. Mirror.

MRS. WILLIAM F. OWEN.
With Modjeska. Season 1883-84.

MRS. GEORGE F. POULETT.
Comedian with Miss Jennie Veumans. Address: Mirror.

MRS. AND MRS. H. D. EVERS (ALFA PARKY).
Heavy Man and Juvenile Lady. Address: Mirror.

MRS. SETHLEY BROWN.
Baritone Campbell's White Slave Company. Season of 1883-84.

MRS. GEORGE W. PENDERGAST.
Walking Gentleman. Address: Mirror.

MRS. WALTER OWEN.
Leading Juveniles. Address: this Office.

MRS. WILLIAM STRUNG.
Scene Artist. Address: Mirror.

MRS. C. N. BARBOUR.
At Liberty. Address: Mirror.

MRS. ERNEST LINDEN.
With Moore and Burgess. St. James' Hall, London.

MRS. CHARLES H. KIDDER.
With Mr. John McCullough. Season of 1883.

MRS. JULIAN DOANE.
Tenor. 95 State St., Boston, Mass.

MRS. GEORGE PURDY.
Musical Director Boston Museum. Season 1883-84. Address: Mirror.

MRS. JAMES O. BARROWS.
Comedian. Address: Mirror.

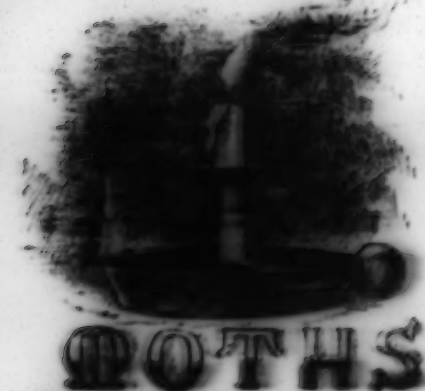
MRS. MILTON NOBLES.
May be addressed at his residence, No. 137 First Place, Brooklyn, N. Y.

MRS. JAMES COOKE.
Utility. Address: Mirror.

MRS. HARRY L. RATTENBERRY.
Baritone and Comedian. At Liberty. Repertoire, 4 Operas. Address: N. Y. Mirror.

MRS. GEORGE VANDENHOFF, JR.
Rehan's 700th Combination. Season 1883-84.

At the Theatres.



That Mr. Wallack has got a pecuniary success in *Moths* cannot be doubted by those who were present at its production last Thursday night and heard the bounteous applause with which the play was received. Since that evening the theatre has been well filled at each performance, and the signs of favor have been repeated with emphasis. Nevertheless, the piece really offers few points of merit to the intelligent spectator.

"Ouida's" novels have always enjoyed popularity among a certain class. Falsely as they photograph life, vividly as they paint human nature, vicious as they are in point of morals—still have they been read and their author admired. "Ouida" has no status whatever among people of letters. She is looked upon not merely as a writer of very ordinary calibre, but a corrupter of mind and body. Her spiteful scolding passes for exquisite satire among chambermaids of advanced thought and her philosophy brings comfort to the vexed spirits of overworked sempstresses; but people of a happier, or, rather, more elevated, existence, who cannot thrill with sympathy for her heroes and heroines and gloat over the narration of their illicit loves, prefer mental poisons which has the ingredients of health and cleanliness at least, if nothing better. Genius covers a multitude of sins—even immorality—as witness Byron, Fielding, Shelley and many other brilliant literary lights,—but mediocrity exposes it in all its nakedness. The experiment of dramatizing "Ouida" is not new, as some critics have asserted. The book called "Under Two Flags" was put in dramatic form several years ago, and acted, with indifferent success, by a popular star.

The adapter of *Moths* is H. Hamilton, who prepared it for the London stage. He has not done his work skilfully. The first act plays as roughly as though the dramatist had scissored pages at random from the book and given them, without the slightest regard to consistency, to the various personages of the story to speak. The speeches given Miss Livingston, Mr. Tearle and Miss Hill are as long as sermons and quite as uninteresting. One character after another comes on the scene, utters tedious platitudes, and then wanders aimlessly up stage to enable somebody else to repeat the same business. Mr. Tearle gets the best of the act, however, for he vanquishes three voluble women and is left on the field smoking a cigarette and talking cynically to himself as the curtain descends.

Act Two is devoted to the giving of the chaste heroine, Miss Coghlan, to the bad suitor, Gerald Eyre, in marriage, while the cynical opera tenor, Mr. Tearle, who ought to have her, gets—left.

The third act is Zola-ish. Miss Coghlan rebels against the infidelities of Mr. Eyre and is banged against the furniture in return. This, we are assured, is the fashionable Russian style of disposing of wifely arguments and objections.

The last act takes all the characters from St. Petersburg to Poland, where Miss Coghlan is a voluntary prisoner in a damp, malarious castle. Mr. Tearle is virtuously paying attention to the wife of Mr. Eyre. The latter willfully misunderstands their nature and determines to slay Mr. Tearle at ten paces. He is thwarted, however, by Charles Glenn (from the Lyceum Theatre, London), who, for love of Miss Coghlan, insults the villainous Eyre, kills him in a duel, and is mortally wounded himself. Mr. Tearle, who has discreetly remained in an adjoining room, now rushes forth exclaiming that he has heard all and will not permit Mr. Glenn to risk his life in his own behalf, quite oblivious of the fact that the duel is over and Mr. Glenn is at that moment in the prolonged throes of a stage death. Mr. Tearle and Miss Coghlan are united and the play ends.

In adapting *Moths*, Mr. Hamilton, for the purpose of purifying the story, has made it appear that the heroine throughout, notwithstanding temptations of the most powerful character, is true to her husband and her marriage vows. In the book this is quite the reverse, "Ouida's" singular purpose being to show that a woman may indulge carnal appetites, yet remain as pure as snow, and that she can discard her brutal husband for a lover and be rewarded in the end by the husband's death and the lover's succession to his position. Mr. Hamilton's attempt to make a foul story clean is only partly successful; for the spirit, if not the plot of the original, is adhered to. The love of the Duchess de Sonnaz and Zuroff is treated with disgusting fidelity, and the subject of adultery throughout the play is talked of and dreamed with a freedom to which, we doubtless, many of the ladies present among the audience were quite unaccustomed. It

seems to us there is no valid excuse for introducing topics on the stage which are strictly tabooed in decent society.

Despite the crudity of Mr. Hamilton's work and its moral shortcomings, the play made an undoubted hit with those present. We will venture no explanation of this. The public has fancies of its own and stamps upon any sort of mere-as-it-pleases. Truly, in the light of past experiences, the judgment, appreciation, taste—whatever it may be called—of the public is like the mercy of Providence, it passeth understanding. Thursday evening the lascivious and brutal scenes of the play were applauded to the echo, and the audience sat spell-bound until near midnight, when the final curtain fell.

The company acted extremely well all round, giving the play a better interpretation than it deserved. Caroline Hill, who made her first appearance in this country as Lady Dolly, elaborated a part of comparative insignificance into great prominence. The picture of the false, superficial, scheming woman of the world was drawn with graphic strength. The actress is a *débutante*. Her characterization was exquisitely finished; rounded off by delicate by-play and bits of business. Unquestionably she is the cleverest feminine importation we have yet enjoyed seeing. If she be as admirable a representative of serious parts as she has proved herself to be of comedy characters, then Rose Coghlan had better look sharply to her laurels. Miss Hill is handsome and graceful; her voice is melodious and her pronunciation perfect; her face is mobile, and expressive; her manner is vivacious. Every sentence was correctly spoken, the rare intelligence of the actress conveying the more delicate shades of the author's meaning clearly to the audience. Altogether Miss Hill may be pronounced a truly valuable acquisition to our stage.

Charles Glenn, who played Lord Jura, also made his first bow to an American audience. He hails from the London Lyceum. He is an earnest young actor, whose voice, presence and acting are evidently better suited to light comedy than anything else. He managed to overcome disadvantages, however, and to make a pleasant impression. Gerald Eyre, with a pair of large, stubby mustachios, scored heavily as Zuroff—but, then, how could a heavy villain score otherwise than heavily? Mr. Eyre's villain is very heavy—he weighs about a hundred pounds to the square inch. Wilnot Eyre as the Duke of Mull was very nice. In minor parts that require careful treatment this young actor is always acceptable.

As Vere Herbert Miss Coghlan disappointed her admirers. How much this was due to Miss Hill's presence in the cast courtesy prevents us from particularizing. Miss Coghlan certainly was icy; in this respect she suited the part. The interior of an arctic refrigerator isn't a circumstance to the frigidity which prevailed when the lady was on the stage. Isabel Evesson (Estelle Clayton's pretty sister) made her Wallackian debut as Fuchsia Leach, an impossible American girl. However, Miss Evesson was not to blame because the character libeled the most charming type of humanity in the world, and she deserves credit for the emphasis she showed in presenting the caricature. The spectators were delighted with the creation. One would imagine from their expressions of pleasure that American helmsmen are really in the habit of whistling, sticking their hands in their pockets and swaggering like bar-room loiterers, exclaiming, "I should smile!" and breaking every rule of good breeding and social etiquette. Flora Livingston, a handsome woman, acted the Duchess of Sonnaz. The Duchess is a somewhat erratic creature, whose principal occupation is to lure the willing Zuroff into all sorts of deviltry. Miss Livingston did this very well. Helen Tracy played the Princess Nelequine acceptably. She has little to do.

The scenery is excellent, and all the accessories of the production are complete. The dresses of the ladies are handsome and elicited the admiration of the female contingent before the curtain. *Moths* will enjoy a run.

We have neared the close of our article and almost forgotten Mr. Tearle. Perhaps it had been as well if we had not recollected him at all, since we can only say that he played Corroze, the tenor singer, very absurdly, and failed to sustain his previous reputation. Perhaps the reason may be that the part is almost bare of dramatic opportunities.

Dan Harkins left New York, where he was esteemed a fair stock actor, several years ago, to visit England and become a Shakespearean star. In this resolve he persisted patiently, and on Monday evening he returned to this city and at the Twenty-third Street Theatre essayed to show us how far he had succeeded in his ambitious endeavor. A godly gathering, after vouchsafing him respectful attention, concluded that he was a star but in name. Richelieu, like Hamlet, is a safe part for an embryo tragedian to tackle, since even an indifferent actor cannot play it badly unless he exerts himself strenuously to that end. Mr. Harkins gave a respectable performance of the character and that was all. In the course scene he displayed leather-lung capabilities that moved the audience (always susceptible to the appeal of sound and fury) to respond with long-continued applause. Taken as an entirety, the characterization lacked imagination, subtlety and nearly all virtues except vigor. It was such an impersonation as might reasonably be

expected from any leading man who is tolerably well up in his business.

Manager Albert G. Leaves took advantage of the present production to make his re-entrance to theatrical life. He was an actor before he went into the costume business. As the King he made a favorable impression, although the part offers few, if any, chances for histrionic display. The *Barabas* of W. J. Fleming was such an exhibition as would have been relished on the Old Hovey stage in years gone by. Mr. Fleming can do more mouthing and ranting in sixty seconds than any professional we could name. Betting men may give odds on this with the certainty of winning. Mr. Peters, a reliable actor, gave a very good performance of Joseph. Julie de Mortimer was played by Miss Gliddon ineffectively, and Rose Watson acted Marion de Lorme. The dresses were of course very handsome. Mr. Eaves' establishment assuring the success of this department of the representation. The stage-settings were miserable.

Kate Claxton appeared in *The Sea of Ice* to a crowded house at the Third Avenue Theatre Monday night. The enthusiasm evoked by the thrilling episodes of this romantic-sensational play was emphatic. D'Ennery's drama has been familiar to our play-goers for a long time, and its popularity is justified by its merits. As Louise De Lancours and Ogarta Miss Claxton acted with rare discernment and intelligence. She succeeded not only in interesting her auditors, but in holding their attention unflinchingly throughout the play. It is so long since we have seen the actress in anything but the *Two Orphans* that we had almost forgotten what a clever and versatile artist she really is. Her appearance in another part than the blind Louise is ground for general congratulation.

Miss Claxton's company is not especially efficient. Mr. Stevenson is a wooden actor, who lacks the grace and picturesqueness requisite to the proper representation of such a character as Carlos. In drawing-room comedy he is acceptable enough; but his scope is limited to that field of work. George Robertson as Raoul was satisfactory, and the humorous part of Barabas received excellent treatment from R. J. Dunstan. Olive Burkley, a winsome and precocious child, acted Marie in the earlier scenes of the play very prettily. Of the rest of the cast, except in the cases of Donald Robertson and Florence Robinson, little capability was shown.

The Sea of Ice will probably do a profitable week's business at the Rankins' Theatre. Monday next it will give way to *Roland Reed* in his laughable comedy, *Cheek*.

Joseph Murphy on Monday night delighted a full house at the Windsor in Shaun Rhue. The popular Irish comedian received a warm greeting, and the applause of the spectators followed him through the whole performance. The supporting company rendered valuable assistance, and Mr. Marsden's drama interested and entertained the people. More need not be said.

Tony Pastor was welcomed home at his own pretty little theatre Monday by a large number of friends. The entertainment was in every way worthy of the occasion. The old favorites, the Kernells, William Carroll, the Irwins, Jacques Krueger, Kitty O'Neill and Lillie Western, received a warm greeting, and their efforts to deserve it succeeded and evoked loud applause and encores. The unrivalled Pastor himself—none worthier to gracefully preside over a big flock could be imagined—ministered vocal fan to his patrons to their hearts' content. The programme was brought to an end by an amusing farce called *Who Owns the Baby?* in which several of the company distinguished themselves. We are heartily glad to have Tony Pastor in town again. His periodical absence leaves a void in Metropolitan amusements.

Monday, to a fair house, vivacious Annie Pixley began a fortnight's engagement at the Grand Opera House in *Zara*, Fred Marsden's drama. As the gypsy heroine, Miss Pixley romped her way straight into the hearts of the spectators. The character allows all the necessary scope for the California actress' bright and versatile talent. Mr. Marsden's drama is scarcely worthy of his reputation. The reasons for this we gave when the piece was first done at this house last season. Miss Pixley's support is efficient. Next week Miss will be done.

This is the last week of Harrett in *Francesca da Rimini* at the Star. The play has run well, although the race has been a long one. Now, toward the end, it shows signs of being winded. Treasurer Moss' Jerome experience has taught him to discern with accuracy the staying power that makes winners, and in giving over the Star for an unusually long period to a tragic star in a tragic drama he apparently knew what he was about.

Next Monday the sensational event of the season, the appearance of Henry Irving for the first time on American boards, will take place. On this occasion, despite the exorbitant premiums exacted by speculators who secured the best seats, there will be a large and distinguished audience on hand. The English actor will *début* in *The Bells*, the character of Matthias displaying his melodramatic gifts to advantage, while avoiding comparisons that might be odious. Tuesday

evening he will act *Charles First*, in *Wills'* play of that name.

The second week of *Thatcher, Primrose and West's Minstrels* at the New Park has opened to large houses. Indeed, so attractive are the entertainments of this clever troupe, good business may be looked for until the close of their engagement, Saturday week. The Monday following—Nov. 5—will be marked by the first production in this city of *The Stragglers of Paris*, an adaptation by Mr. Helasco, which had a three weeks' run in San Francisco. Whatever may be the fate of the play it will at least have the merits, in the Park presentation, of an exceptionally powerful cast and of realistic scenery. Nowadays, it is a poor play indeed that can counteract these advantages.

The laughable *Picnic* at the Comique, celebrated nightly by Harrigan and Hart and their unique and unequalled company of comedians, draws full houses. The matinees are largely attended by ladies and children belonging to our best families.

Billy Birch and his minstrels fear no opposition. They are permanent fixtures of the Metropolis. Others may come, do well and go, but the San Francisco go on forever. Their bill, the chief feature of which is the burlesque *X-Seltzer*, is received with roars of laughter, and all concerned are happy.

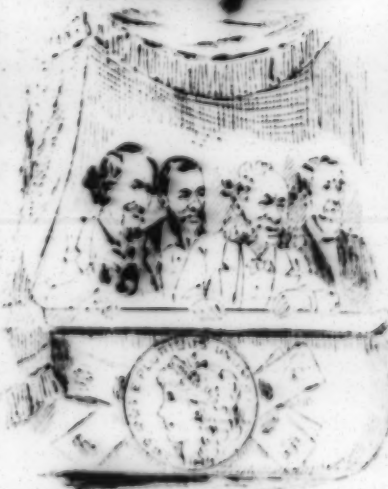
Next week *The Rajah* at the Madison Square will reach its one hundred and fiftieth representation.

Excelsior at Niblo's, though suffering some from the operatic magnets uptown, on Monday was seen by a goodly number of people. Less trouble is experienced now than formerly from the ticket speculators at this theatre; still they are sufficiently numerous and in possession of sufficient seats to be annoying. The batch of ballets are remarkable for exquisite blending of color and poetry of movement. Excelsior is the finest spectacular piece we have had which is not mere folly. It illustrates a splendid theme worthily and appeals to the intellectual faculties as well as the simply sensual emotions of the observer.

In the Ranks, with forty characters to illustrate it, will be produced at the Standard next Tuesday. The company engaged is a strong one, comprising artists well known to our play-goers.

Litigation does not affect the receipts of *Fedora* at the Fourteenth Street Theatre. The great play, magnificently acted as to the principal characters, increases in interest with repetition. It is one of the few dramas which repay seeing again and again. Fanny Davenport's performance of the titular character is the finest achievement of her career, and the care which has been spent in assigning the other parts to people capable of representing them renders the performance harmonious and thoroughly effective. The engagement of Miss Davenport will extend seven weeks longer.

The Musical Mirror.



There was a big crowd Monday night at the opening of the new Metropolitan Opera House. The auditorium was packed with people who were probably more curious to see the house and participate in its opening than to enjoy the representation of *Faust*. All the *newcomers* riches were on hand. The Goulds and Vanderbilts and people of that ilk perfumed the air with the odor of crisp greenbacks. The tiers of boxes looked like cages in a menagerie of monopolists. When somebody remarked that the house looked "as bright as a new dollar," the appropriate character of the assemblage became apparent. To a refined eye the decorations of the edifice seemed to be in extremely bad taste. If Oscar Wilde had a nightmare in which an opera house played a conspicuous part we imagine it would appear to him as the Metropolitan did to those who were present at its inauguration Monday. To say that many were disappointed would be putting it mildly. The squat entrances, tortuous stairways and horrible conceits in the matter of mural embellishment gave the sensitive visitor the blues.

Of course Madame Nilsson was very acceptable as Marguerite. It is true time has removed the freshness from her voice, but the excellent art remains. After she has rested and got the range of the house she will no doubt appear to better advantage than she did

Monday. Campanini, too, although somewhat asthetically received and respectfully applauded, showed the savages of this vocalizable and pressible. He succeeded in charming his audience as he always does, as pronounced a favorite to his wit and public. The orchestra was adequate, the themes merely so-so. Praying may bring both bodies nearer to excellence. Indeed, it would be unfair to finally pass judgment on the fruits of Mr. Abbey's new departure in the managerial line until some time has elapsed and other opportunities have presented themselves. On one thing we are certain: he will do no good antagonizing public opinion by allying artists from another management with offers of higher salary. There are some points of honor in business which should be invariably observed, no matter how strong the temptation to violate them.

The Academy was the scene of a notable gathering Monday evening. Its stockholders, as though alive to the fact that a demonstration was being made at another house uptown by the codfish aristocracy, turned out *en masse*, and together with a vast number of people who wished by their presence to show their willingness to support an opera season backed by something more than the moneybags of indiscreet speculation, filled the house from top to bottom. There was not a vacant seat in the building and every inch available for standing room was occupied. The adherents of Mapleson are the people who constitute New York society. The majority of them are neither vulgarians nor parvenus. They are distinguished by their brilliant social attitude and the identification of their names with Manhattan's history. The musical importance of the performance was attested by the presence of Theodore Thomas, Dr. Damrosch and other celebrities. The boxes were filled with handsomely attired women, the beauty and richness of the dresses surpassing previous occasions. In the parquet the *Julius* generally appeared in walking costume. The auditorium altogether bore an animated and elegant air when Signor A-diti took his place amid applause and the orchestra began the overture to *La Sonnambula*.

Gerster, when she stepped into view, received a perfect ovation. It was a gratifying welcome after an absence from New York of two years. When the first notes of her delicious voice were heard the people realized that it had lost none of its freshness or beauty. Amina, we can confidently state, has not been so splendidly sung and acted in this city for many years. The exquisite purity of tone and brilliancy of execution which marked this wonderful artist's work won from the house repeated expressions of approval. After the duo which closes the second act the people were not satisfied until Gerster had passed in front of the curtain again and again. The enthusiasm at the close of the opera was almost as great. During the performance immense baskets of flowers and pieces of various devices were handed over the footlights to the prima donna. Her *entrée* was nothing less than a triumph.

Signor Vicini, the new tenor, has a voice of much sweetness and considerable power. He sang the music of Elvino admirably and made himself a favorite at once. Vicini is a handsome man and a capital actor. If he is a fair sample of the tenors Mapleson holds in reserve, the loss of Campanini need not be particularly regretted. Cherubino, the new basso, is a valuable acquisition. His voice is sonorous and mellow; his singing is correct and effective. Mile. Valerga was the Lisa, and she did the little she had to do capitally.

The chorus left nothing to be desired in numbers as well as efficiency. The orchestra was large and thoroughly well drilled. Signor Arditi is the best director, on this side of the water—and he knows it. He is an immense favorite with the public. On Monday night they applauded him at every possible opportunity, and were vastly tickled when Gerster presented him with one of her bouquets. The stage-setting was respectable. Fine scenery is not requisite to the enjoyment of good music, however, and the shortcomings of the production in this respect can readily be forgiven in view of the superb manner in which the opera was sung. Colonel Mapleson need have no anxiety regarding the future. He has experience and ability as well as wealth behind him. But what is far better—he has the artists. There is of course a question: whether we can support one opera company in this city—let alone two—but as between Her Majesty's and any other rival enterprise, candor compels us to say that if Mapleson keeps on giving such eminently satisfactory performances as that which opened his campaign, there can be no doubt that he will outlast any and all opposition.

Last night *Rigoletto* was sung—somewhat late for review in this MIRROR.

The Wilbur Opera company, an organization that is a great favorite in the provinces, is the attraction this week at the People's. The house was well filled on Monday night, when *Iolanthe* was introduced to the flower. The political hits in Gilbert and Sullivan's satire were lost upon the audience, but the music was liberally applauded. The *Iolanthe* of Miss Franc Hall was a graceful performance; her one discoverable leg being very shapely, but quite a revelation to the gods. Miss Ray Samuel's *Fairy Queen* was not the robust Queen we have been used to; but her music was well sung, and several of her numbers

To gaze on Henry Abbey, placidly lying in the vestibule of the Opera House to a composer editor bracing him for a pass, is to experience a twin emotion, and feel as if you had been stirred with a spoon. Sprouting round the dome of Westminster are the numberless ornamental turrets that lend the noble architecture a light and sprightly appearance. Clustering round Henry there's the cheerful Copplestone, the Athenian minaret, Tillotson, and the radiant Sheffield.

The ways of the Vank are mysterious and hard to find out. This cheerful nation will grin and make chipmunks of themselves over foreign tomtit if the twitter is social and the chattering not wholly on one side. But you let a supposed eagle turn out to be a blinking owl, and the leather spectacles the American public usually sport don't wear as well as a pair of Baldwin's blinders.

The Royal family arrived, and when little Larry Barrett bleated a Frances da Rimini mimmy-pimmy invitation, and the little man who is of no earthly importance to New York succeeded in towing off the London Tower, the London Tower began to look like a show tower to the opening eyes of the American press and public, and I've taken no Irving and Terry with my coffee since.

Now let's go back to the Opera House. I'll nothing unless I can find fault. If I ever get to the better land I presume I shall kick a corner lot. What—you don't think I'll let in? What nonsense! If I can't get to the golden gate I'll climb over the garden wall. If Abhey had decorated his Opera House two years ago it would have been the correct thing for women wore arsenical green gowns and solferino and magenta toilettes and looked like a kitchen garden where hollyhocks and dahlias dispute the ground with Fall vegetables. The day has come when neutral tints of palest blue when white and invisible pinks and undies

The bar will hedge in the bouquets it tumbled off several ledges. Stephen Fick had a splendid one land on his nose. "Some one preferred him to Campanini," so he said, but if there had been rail round the boxes that fair woman would have expressed her preference so publicly.

Then outside in the passages there was such a general flavor of new life and a nearness

I enjoyed a lot of sports on Monday and behind me are a lady who knew more and treated dudes than I have struck up again this year. As the curtain fell a very young one with a little belly dark like down on his legs appear up and down beside her.

"I have had my misgivings about the time of the decorations, and I did hold for tea-dress in the curtains, but on the whole I don't know but I feel very well satisfied."

Diary No. 3 dropped out before the experience I have as yet encountered. We was not more than twenty at the outside, and inside he was a nothing hole.

outside. "I haven't heard much of the ones the girls have kept me hard at it answering many questions. Why I did this—and it came I to do that—for a regular catch there's no place like Vandy's box. I'm glad get away."

whose name, according to the orna, was Carey. This gentleman was a blue-light Presbyterian, who had been building mansions all his previous life. This was his first opera house. Never had been in an opera house; but to lead up to this one he had read the description of Solomon's Temple and visited other buildings in the Bible.

"Does away with the necessity for a thing outside," said the old man. "You furnished with this card," and he produced one. It read:

This was simply delightful, and when I let Jay Gould plunge in behind the recesses of my curtain my vivid imagination presented me dispatching an *omelette au rhum*, all aflame with blue flames.

THE GIDDY GUSHER

regard to a statement made last week on authority of a Western correspondent to effect that his party had called at the jail in Uniontown, Pa., for the purpose of serenading the accused murderer, James Nutt, who was confined there, and that the sheriff in charge had refused them admittance.

inhabitants of that section, and a widespread interest is felt in his case. Our party will see him, not to lionize him, but simply gratify a desire to look at the man who is monopolizing considerable attention. The speaker raised no objection to our admittance to jail; indeed, we had previously secured

permitted through Mr. Playfair, Nutt's
 yer. You see, your representative has in-
 formed you, his mistake probably arising
 a rumor that got about among the townspeople
 that we had been denied entrance to the g

- Charles Frohman left New York on Tuesday for Chicago.
- One or two United Trust companies have been stopped by the early frost.
- The Steamship of Pacific company is now leaving down at the Wharves.
- There was a musical concert at the Theatre on Sunday night. It was well attended.

—The treatment and ground floor of the Casino fronting on Broadway are being completed.

—Adah Richmond's manager has decided to discard the play *Carrots* for *Chumpuses and Oysters*.

—Maude Stuart has played the *Blind Cries* as Edith, the blind girl, in *Young Mr. Widdowson*.

—W. E. Sheridan is in the second week of his tour. He opens next week at Ford's Opera House, Washington.

—A. Beaumont.—It was Hettie Tracy, nee Helen Tracy, who was the Countess in the Comley-Barton Olivette.

—The Callender Minstrels played to immense business in Leadville last week. They open in St. Louis next Monday night.

—A young tragedian and a well-known manager had a lively tiff on the Square on Sunday night, in which the latter was knocked out.

—George N. Losch, formerly an owner of the

—It is said that E. E. Rice will send the opera of Patience upon the road pending the completion of the new Bijou Opera House.

—We are indebted to the star herself for the route of "The Nellie Mashell Mowbray Meadow Massacre Company." It is at present one of the afflictions besetting Texas.

—At the Cosmopolitan, during the past three weeks, twenty-six performances have been given to an aggregate attendance of 29,171. The Equine Parade has "caught on" with tenacity.

—Manager P. Harris, of the Cincinnati Museum, has engaged as assistant manager Thomas H. Gallagher, recently connected with the business staff of Barnum, Bailey & Hutchinson's London Circus.

—An oddity was noticed here last at noon, on Saturday last, according to Stanley Campbell and several others present. It is thought that the lightning during some of his plays in that city.

—All Boston, Jr., a son of the nation.

—The members of the Trustees have voted at Board's House, 2000 Chestnut, to ask, by the Trustees, for the removal of the statue as a matter of public health and safety to the Board and House.

—The B. and O. "Ball Room" has been moved from No. C. F. City, to the

—Casualties among the wounded New Yorkers, but the killing of a woman of French ancestry in all of France's hospitals. The statistics also will be the latest found there to indicate that the soldiers will help.

—On Tuesday every seat in the grandest of the Fifth Avenue had been sold for the first time on a Wednesday night. The crowd

—It is expected the *Thousand*, *Man and Woman* will attract their accustomed New York Theatre box stock. Since they originally intended, by marketing their new stock in the State, the producers

—The Duke's Memo, with a strong introduction, was not down for production at the Duke's own last evening. Care and expense have lavished upon the plan. The only law which Tim Mammot has to be sent in order to print his large edition, namely, to deliver a review of the performance.

—Among the mechanical effects that he will introduce in his adaptation of *The Hunch of Paris*, is a large working ship to represent the great transport with the crew bound for New Calcutta. The ship will carry the prison men, and will picture the scenes of *London and New York* in the past.

taken out Nov. 3, with that lady as Mrs. Messrs. Lewis and Dunn. The company which has been engaged by J. Allen, comprises J. H. Hadley, Philip Kautlin, Chas. O'Brien, John E. Howe, T. J. Gandy, Ho. Jennings, Edith Darrell, Ruth Kaufman, Iwan Rasmussen, Jennie M. Lewis and E. Sande.

—“Dance Around” is an original dance

—A Boston jury has awarded W. J. 183,000 damages against a leading Boston paper for defamation of character. The verdict was based on a charge of libel which was unable to prove anything. On the other hand, Mr. Mack produced abundant testimony that the paper had been guilty of libel.

d | elated over his vindication, and is now
| for an engagement.

"My engagement" recalled the lady. "was

"No. There are parties now negotiating with me to that end, and if arrangements are consummated I may go out again this season; otherwise I shall accept some other and less ambitious position. What I need and want now is not now in practice and opportunity. If

"I am sure to succeed."

...the satisfaction only. The material is bad with
in two exceptions. The orchestra also evinces
of training. Rather remarkable for an organization
of the kind.

Guests (John T. Macaulay, proprietor): The
...by far the best comb. of the character
...visited Louisville this season, gave a first-class

were tears for its pathos, laughter for its comedy, scorn for its brutalities and admiration for its exquisite artistry. Jacqueline, or, Paste and Diamonds, was played with both. The first night drew out a fair hour but the second night was much larger, his being due the satisfaction given the first night. Mattie Vickie as Jacqueline, gave great satisfaction, and was oft

which were sung in wretched style, and which in themselves were nauseating. W. H. Fitzgerald, an Adah Pop, was very nearly as amusing as Mackay, and kindly received. Louise Drimsey as Belle Adams satisfactory, and her "For Goodness Sake" was on a little way behind the Castleton's. J. H. Stuart,

Open House (W. E. Bardwell, manager): C. Banker's Daughter comb., 11th, to a large audience. Local papers sat down on the performance.

(CONTINUED ON EIGHTH PAGE.)

NEW YORK MIRROR

Published weekly on Thursday at No. 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

Entered as second-class matter, October 10, 1907, under post office No. 10, New York, N. Y., and for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postage paid at New York, N. Y., and at additional mailing offices.

Acceptance for mailing at special rate of postage provided for in Act of October 3, 1917, authorized on July 16, 1918.

Postmaster: Please send address changes to The New York Mirror, Inc., 10, Union Square, New York.

Copyright, 1918, by The New York Mirror, Inc.

Printed at the New York Mirror, Inc., 10, Union Square, New York.

Published by The New York Mirror, Inc., 10, Union Square, New York.

Subscription price, \$5.00 per annum in advance.

Single copies, 10 cents.

part of a conversation one of its representatives has had with the actor, and we particularly commend it to the attention of our readers for the reason that it contains some observations entirely different from those that have already been published, and which have a direct bearing upon his artistic methods and personal peculiarities.

A Busy Week.

The tide of amusements is flowing fast and strong. Everywhere there was bustle and business on Monday. The opening of the rival Italian opera companies and the changes of bill at a number of the theatres, together with the running attractions at the other houses, made the night lively.

Certainly New Yorkers have no reason to complain of the quantity or quality of the entertainment offered for their appreciative support. They have grand opera, comic opera, Italian, French and English opera, gorgeous spectacle, merry minstrelsy, vaudeville, variety, high and low comedy, emotional drama, melodrama—in short, little of everything.

With all these varied amusements in full blast the public is dividing its patronage fairly and liberally. Every theatre that presents a worthy attraction is reaping a beautiful reward. This is as it should be. It goes to prove two assertions which THE MIRROR has frequently reiterated: that New York is not overstocked with places of amusement, and that, given a sufficient variety, its inhabitants will graciously bestow generous requital upon each class of entertainment.

Reciprocity at Last.

At last the English people have begun to reciprocate the many theatrical obligations they owe to America. They have actually endorsed the play of *Emeralda*. It is true the piece is acted at the St. James by London favorites, but the fact remains paramount that it is from the pen of an American author and is staged and played strictly according to directions transmitted from New York. Here, then, is the entering wedge, and we trust the opening made will be wide enough to admit many more works of cis-Atlantic manufacture. Hitherto the English have been dumb and blind to the merits of plays we have sent them, and while we have been lining the pockets of their authors with bank-notes and silver they have quietly sneered.

We are glad that things now are in a fair way of being reduced to an equitable basis—not so much because we stand in any particular need of British endorsement, but because this awakening to the existence of American dramatic authorship, although tardy, proves that our English cousins are not completely consumed with jealous conceit. Let us hope that they will continue to deserve our good estimation. We will gracefully accept all the reparation for the inglorious past that they see fit to make.

Cancelling Dates.

In another part of this issue will be found a communication from an Illinois manager which will interest the directors of theatres in the small towns, and the managers of travelling companies also. The writer of the letter, Mr. Corbett, was one of the first to adopt THE MIRROR's suggestions relative to the one-night-stand reform which we organized, and the evidence that he voluntarily tenders as to the success of the plan of playing but one company a week in his house proves the soundness and wisdom of our movement.

Mr. Corbett's statement that the receipts of his theatre have more than doubled since he inaugurated the "one-a-week" scheme points a moral that every local manager in the land should profit by.

Our correspondent calls attention to the practice of cancelling dates, which prevails among a certain class of combination managers. After citing a case in illustration, he makes several queries with the request that we shall answer them. It is easier to do that than to remedy the abuse of which he complains. Briefly, then, we assure Mr. Corbett that the local manager ought not to lose in consequence of a cancelled date; he should at least be reimbursed to the amount of his rent; a written contract is for the purpose of mutually protecting the parties that sign their names to it.

The cancellation of a date without reimbursing the person who loses thereby is out-and-out dishonesty. We are sorry to say that travelling managers are the class mostly guilty of such dishonorable transactions. If the local manager violated an agreement by booking two parties for the same date there would be a terrible row made by the sufferer. Yet often as things now go, the local manager would be do-

ing nothing more than protecting his own interests if he arranged with more than one company to appear in his house on the same night, especially if he knew that one of them was in the habit of ignoring its dates.

To a certain extent the local manager must rely for the fulfillment of contracts on the business integrity of those he books. When that is known to be lacking he had better not book them at all. There are enough reputable combination managers to fill a season without dealing with the other class. In cases where damage has been inflicted there are two remedies—the courts and THE MIRROR. The latter is preferable, for it costs nothing and is administered without tedious delay. If every manager who is put to loss by the cancelling of dates will expose the matter in the organ of the profession it will not take long to put a stop to the demoralizing abuse.

Our columns are free to all for the unmasking of rogues and the setting forth of wrongs and grievances.

Personal.



DILLON.—This is Louise Dillon, who is playing the title-role in *Emeralda*, the piece which has made a great success in London since our last issue. Miss Dillon is now acting in Southern cities. She has been engaged by the Madison Square for the season.

MANSFIELD.—Richard Mansfield is the author of a one-act comedy.

BELASCO.—Dave Belasco has several pieces in hand ready for production.

ALLISON.—Allison, the Australian manager, sails for England on Saturday next.

RANKIN.—Mrs. McKee Rankin is quite seriously ill at her residence up town.

SISSON.—Wesley Sisson is back again at his work at the Madison Square headquarters.

WALLACK.—Theodore Moss says Lester Wallack is now entirely well again, and quite himself.

MCCALL.—Lizzie McCall has been engaged to support Sara Jewett in *Pique*. She will play *Ratich*.

BARRETT.—Lawrence Barrett opens his tour at Providence, R. I., on the 9th, playing there one week.

INCE.—John E. Ince is on the Square, waiting with Micawber's confidence for something to turn up.

CONNOLLY.—Michael Connolly, Wallack's musical director, is arranging some very catchy music for his orchestra.

STODDART.—John L. Stoddart has just concluded a very successful lecture course at the Brooklyn Academy of Music.

DINGEON.—Helen Dineon is no longer a member of the McCaull company.

MURPHY.—John Murphy, who has been a member of Joseph Murphy's company for many years, is an elder brother of the star.

HOOP.—All reports agree that A Hoop of Gold has made a success in Detroit.

KLAW.—Marc Klaw is resting, so to speak. The great prosperity attending on *Fedora*, has lengthened his stay in New York.

KINGDON.—Edith Kingdon, a one-time leading amateur in Brooklyn, is playing in *Julma*, the Boston Theatre spectacular success.

MURTHA.—Frank Murtha not only manages the Windsor well, but looks after the interests of John A. Stevens in all his other ventures.

COLVILLE.—Sam Colville says he has a great surprise in store, but all the coaxing in the world will not get him to reveal it at present.

MCCULLOUGH.—John McCullough is playing this week in Detroit. The engagement promises to be his most successful in that city.

FOOTE.—Richard Foote has finished teaching elocution for the present and is devoting all his time to preparations for his forthcoming tour.

TEARLE.—Osmond Tearle feels sore and looks glum. He explains his failure to score in *Moths* on the ground that he has a wretched part.

PAUL.—Howard Paul was in town on Sunday and Monday en route to Philadelphia. Wyndham's interests take him to the Quaker City.

JEFFERY.—We have just received *Jeffery's Guide to 1913-14*. It is a valuable compendium, containing information which is essential to every theatrical man of business. Each year the *Guide* improves and extends its scope. The author's enterprise is deserving of the success it annually commands.

CARTOONS.—Some English photographic cartoons, exhibited on side in up-town book-stores, represent Booth and Irving shaking hands.

GLENNY.—Charles Glenn, the young actor who made such a success in *Moths*, is off the stage an unassuming fellow, pleasant and affable to all.

SYLVESTER.—Louise Sylvester is creating a good impression among the Texans with her *Mountain Pink*, but business does not keep pace with the "impression."

GRADY.—Senator Grady will speak on the life and works of Peter Cooper, at the concert in the People's, Sunday night.

HARGA.—J. C. Harga will play Wilfred Denver in the *Silver King* No. 3. He is daily rehearsing at the People's Theatre.

DAVENPORT.—Fanny Davenport occupied a box at Haverly's in Brooklyn yesterday afternoon. Her brother Edgar played *Armand* to Mrs. M. B. Curtis' *Camille*.

MORTIMER.—Gus Mortimer is in town and paving the way, with characteristic energy, for Roland Reed's forthcoming engagement in *Chick at the Third Avenue Theatre*.

KENDALL.—Edward Kendall is doing his character sketches with the Corinne Merriam, and the neatness and cleanliness of his style attracts favorable press comments.

HARRIS.—Dan Harris' portraits in legitimate characters are disposed variously over the city. They are all rather faded, and much behind the times, having seen their best days.

MCKENZIE.—Manager D. Banks McKenzie, of Salt Lake City, who has been East on a business trip, started for home on Tuesday evening, well pleased with the results thereof.

ONOFRI.—Mrs. Achille Onofri (Tillie Van Beuren) died in Buffalo at the Continental Hotel, last Friday afternoon, after a brief illness, and under very unfortunate circumstances.

WHITECAR.—Everywhere W. A. Whitecar is meeting with praise for his performance of *Harold in The Lights of London*. He is a conscientious, earnest young actor who merits success.

COURTNEY.—Edna Courtney has been specially engaged by Mr. Haverly to play *Olive Skinner* in the *Silver King* company now being formed. She is said to be a promising young actress.

FUND.—A meeting of the Actor's Fund Association will be held at the Theatre Comique, Nov. 15. Members in town should make it their business to attend.

BOUCAULT.—All negotiations between James Allison and Dion Boucault, in reference to an Australian tour, were broken off on Saturday by a despatch received in this city. Dion is seriously ill.

LONGWORTH.—D. G. Longworth plays *Signor Palmiro Tamborino* in 7-30-8, and is making the same success of it that he did with the *Masher* in *One of the Finest*.

BAUDET.—It is likely that Rose Baudet will not be in the cast of *The Beggar Student*. Nevertheless, she made a success of her part on Monday night in Philadelphia at the first production.

PRESCOTT.—Marie Prescott has emerged from under the *Vera Cloud* and is making a success of Belmont's *Bride*, under John P. Smith's management. She will be seen in the play in Philadelphia next week.

CONNER.—J. C. Conner, the Toronto manager, writes that on Saturday he closes an engagement with the Holman Opera company. In two or three weeks he resumes the road for a winter season.

PASTOR.—Tony Pastor is home again. The reception he received on Monday night was enthusiastic. Large floral offerings from his friends indicated that they adopt his motto, "Variety is the spice of life."

LENNOX.—Fred Lennox, the comedian, with the Wilbur Opera company, is out of place in any opera company. He is a good eccentric comedian, and should find ample room, in other comedy organizations.

DOLARO.—Selma Dolaro has given to each of the tigers in the *Merry Duchess*, who presented her with a large bouquet of flowers, a handsome portrait, encased in a velvet frame, as a token of her regard for their gallantry.

DUDAS.—Ninety per cent. of Irving's company are duds. They have attracted much attention about the Square since their arrival. An antipathy appears to exist between them and the native pros, who loiter on the Rialto.

EVENSON.—Isabel Evenson's success in *Moths* is pronounced. This talented young lady has been drifting about for some time. It remained for Manager Wallack to recognize her ability and give her the opportunity to display it.

HARRISON.—Louis Harrison has made a laughing success of *Shipped by the Light of the Moon*. We have Manager Sam Harrison's authority for the statement that the receipts for three nights and a matinee aggregated \$2,945.

BEECHER.—Henry Ward Beecher has returned from his Southern lecture tour. The tour was profitable—at least to the lecturer. But some of his auditors were inclined to grumble at the "political bias" of certain portions of his discourses.

HAWORTH.—Joseph Haworth is winning honors as McCullough's leading man. His *lago* is especially commended by the critics. "Fen," said a Chicago writer the other day, in speaking of this characterization, "except the foremost tragedian, could so thoroughly enter into the spirit of the part."

CARVEN.—Lillian Carven has a strong part in the play in which she will star, under the direction of Cyril Smith. She begins next Monday in Jersey City.

WINTER.—William Winter, in *Sunday's Tribune*, sent a stinging answer back to the Chicago critics who have been launching petty jibes at him recently.

HIDWELL.—David Hidwell telegraphs the success of the new play, *Only a Woman's Heart*, at the Academy of Music, New Orleans. When the *Muff* manager commends to this there's something in it. He is slow to praise, but quick to condemn.

EMERALDA.—The complete cast of *Emeralda*, which is played in London at the St. James Theatre, consists of Mr. and Mrs. Kendal, John Hare, George Alexander, Mrs. Herman Verin, Miss Linda Deltz, J. McLean, H. Waring, Mr. Darley, Mr. De Verney.

RICE.—E. E. Rice has sent invitations to the New York newspaper men to visit Philadelphia to-night (Thursday) and witness the first production of Cateshman's *Lieutenant Helene of the Guards*. He wants the critics to be his guests while they are in the Quaker City.

FRENCH.—Samuel French and Son are the owners of a play called *Strife*, which was produced with success in London. The author is Richard Doupars, for many years manager of the Standard Theatre in that city. It is probable that Jefferys Lewis will star in it this season.

PATTI.—On Monday D. Gardini received a letter from Patti's agent, Franchi, saying that the role of Lucia, which the diva holds the right to by contract for the Academy, is at the disposal of Madame Gerster, should the latter desire to appear in it before Patti's arrival next week.

RUSSELL.—The fair Lillian Russell, whose light burned feebly for a time and then spluttered out in London recently, now comes to the fore again as the prospective heroine in Gilbert and Sullivan's new opera, to be produced at the Savoy Theatre after the run of *Iolanthe* ends.

HOWSON.—John Howson is still troubled with intercostal neuralgia. As he is out of the bill at Wallack's, and likely to be for some time to come, he will try the virtues of rest and careful medical treatment. When *Moths* is withdrawn and *The Road to Ruin* substituted, Mr. Howson will play *Goldfinch*.

FEDORA.—The *Fedora* season at the Fourteenth Street was to have ended on Saturday night. The

The Other.



In Irving's
The Ladies call him, sweet.
—Love's Labor's Lost.

Amie Breton, Henry Irving's biographer, in the course of a conversation the other day, mentioned that the English actor had a great dislike to store for the critics and the rest of the world at the Star next Monday night. Mr. Breton being somewhat reticent as to the nature of the surprise, I hazarded the guess that it would be a total absence of the numerous which were inseparably associated with Irving's performances in London. Mr. Breton smiled admiringly and added: "In his recent provincial engagements Mr. Irving showed himself of all the eccentricities which go to distinguish his acting. The halting walk, the peculiar pronunciations and unpolished tones of the voice have disappeared entirely." The wonders have not ceased. Can it be possible that Irving has been shamming all these years, assuming defects to attract notice which could not be obtained by ordinary means? If this be so, New York will be the first city to see the genuine, unadorned Irving—the actor without his tricks, the clown without his patches. But, by referring to a Mirror man's interview with the Englishman, printed elsewhere, it will be found he denies positively ever having possessed "mannerisms."

Mr. Breton is an exceedingly clever young man. His "Life of Irving," a proof copy of which he has handed to me, contains many features of interest and value, although in every page the fact is patent that the author is a stalwart partisan of the man whose career he chronicles. Next week I shall give the book the space which its merits warrant. Mr. Breton will return to England week after next. He is here for the purpose of witnessing Irving's reception in three parts, and sending some account thereof to the London press.

Before leaving the subject of Irving, which my readers will agree is becoming tedious, so completely has it monopolized the attention of the press since Sunday, let me say something about a couple of courtiers in the train that is in constant attendance upon him at his hotel. First and foremost there's Joe Hatton, novelist, correspondent, litterateur, impression-taker and general factotum. This gentleman hovers about Irving like a fly around a lump of sugar. He sees the reporters; introduces them to the great man; injects his remarks into their interviews; offers to help them out with his facile pen; proffers assistance in correcting and reviewing their reports; expresses his willingness to read the proofs if necessary, and altogether makes himself officious and obtrusive. While the scribes are taking notes of Irving's conversation, Bram Stoker sits about with a constantly attentive ear, prompting his principal when occasion arises, and in every possible way lulling the visitors know that he presides over things generally. Irving, who is a sensible, simple man, takes all this good-humoredly, and pays very little attention to the movements and interruptions of his people-in-waiting. Fortunately, he knows how to handle the press representatives advantageously, and has an inimitable flow of small talk for each one.

Vanderbilt looked round-shouldered in his box at the Metropolitan Monday night. Somebody explained that his pockets were weighed down with M. O. H. stock.

The people wanted to see Mapleson after the second act of La Sonnambula in the Academy, Monday, to congratulate him on the triumphal opening of his season. Shouts of "Mapleson!" and "speech!" rent the air. Gomer thought the vociferous calls were for him, and although she had already been summoned before the curtain a number of times, she came forth again and again as long as the tumult lasted. Her unconsciousness of the minute made it the more amusing, and the audience, finding the prima donna did not understand matters, finally ceased applauding. Gomer deserved the additional calls, though she did take them without leave.

When will it end? The barest backs ever seen in a theatre were exposed in the boxes of the Academy and Metropolitan on the opening night. With the aid of a lorgnette I could easily count the ribs of several well-known society ladies.

In Sam'l of Posen there is a little bit of Sullivan in the pawn-broker's scene, where the

been given a poor woman a huge loan on some worthless goods because he sympathized with her misfortunes. Not a long time ago a similar incident occurred in real life. A well-known actress was ill and for the nonce without means. She took her jewelry to Simpson, the famous loan man of Chatham Square. Noticing her refined manner and appearance, he asked, with a consideration unusual among such people, if she would not step out of public gaze into the private office. The actress said she was not ashamed to be seen in his shop, since being there entailed no possible disgrace, and she immediately proceeded to lay down.

"You say you want \$50 on these things," said the pawn-broker; "don't you know that they're worth several hundred dollars and you could get a larger loan?"

"I was told you gave but a small percentage of their value, and I did not like to demand more than thirty dollars," Simpson viewed the lady critically. The ocular search was evidently satisfactory.

"You look ill," said he; "wouldn't a little more than thirty dollars be acceptable—say for doctors' bills and medicines and other little necessities?" Without waiting for a reply, the man of loans went to his safe, returned with five new twenty-dollar notes, and handed them to the astonished customer with the assurance that she could redeem the pledges whenever it suited her. "I was touched by this evidence of humanity from one of a class that is supposed to grow rich by legalized usury," said the actress, in relating this little episode yesterday, "and now that I enjoy comparative affluence I take every opportunity to acknowledge Simpson's kindness to a stranger who was in need." I don't advise my readers to leave their jewelry "in lock" under any circumstances, but I want them to know about this instance of a pawn-broker's unostentatious goodness to a professional.

Wallis Mackaye is in town. He is the clever "Captions Critic" of the London *Sporting and Dramatic News*. He will make sketches at Irving's first performance for that paper, and also cable an account of the event to the *Telegraph*. Mackaye is equally gifted as critic and artist.

The Lambs are elated over Irving's visit to their house Sunday night. He came in about midnight with his train of attendants, and was affable to everybody. The members are in high feather because Irving paid his respects to them before calling at the Lotos, where, by the way, he will be banqueted Saturday evening.

Howard Paul has concluded his engagement with Wyndham. He sails for England Saturday by the *Britannic*.

Short Talks with Irving.

A MIRROR reporter has had two interviews with Mr. Henry Irving since his arrival. Upon entering his sitting-room at the Brevoort, portraits of Lawrence Barrett and Mary Anderson in character were found to occupy prominent places on the mantelpiece. Mr. Irving was on each occasion attended by Joseph Hatton and Bram Stoker. He was very deliberate in all he said, taking considerable time to think over each reply. Mr. Hatton was frequently referred to with regard to events that had occurred since their arrival. Mr. Irving said:

"I am surprised at the general correctness which characterizes the reports of the great number of my interviews with the press representatives. You can easily imagine the difficulty of a conversation carried on with a number of gentlemen collected together. However, there are certain points which I would like you to mention. You say that as far as the financial success of my visit is concerned, I have small room to doubt. That is a secondary thing in my mind. My chief desire is to secure the artistic appreciation of the American people. Why they should regard me as a tragedian solely, I am at a loss to know. I do not profess to be either a tragedian or comedian exclusively. I am an actor, and play any kind of part. My repertoire for the American tour is evidence of this. You cannot call *Shylock* tragedy. Much *Ado About Nothing* is comedy, and *Louis II.* is comedy. I do not play *Digby Grant* or *Dick Swiveller*, as it is impossible in the time. The longest I can play any part is three nights, and surely that is little enough to give to many of them. I have never looked for applause, and was surprised, as I have already stated, that the utterance of the words, 'To be or not to be,' are generally received here with expressive acknowledgment. I play only nine pieces, *Hamlet*, *Merchant of Venice*, *Louis II.*, *Lyons Mail*, *Charles I.*, *Eugene Aram*, *The Belle's Strategem*, *Much Ado About Nothing* and *The Bells*. I will not produce any other pieces during my stay. You speak of defections from my fine company. E. V. Brooks left my management some years ago. James Fernandez did not come, but his place is taken by Mr. Wynman. Neither will Forbes Robertson be seen, his brother having been substituted. I have no particular character in which I wish to commend myself for excellence, and when I present a play, it is done with every effort to give an even entirety, so that every part is made the most of naturally and artistically. Above all else, I love my art, and strive to reach the highest point. You have shown me

the report of my interview with the reporter of the *New York Times* in which it states that I trust the Americans will overlook any mannerisms I may have, inasmuch as many American actors possess Americanisms. I never said such a thing nor used such a word as the last. The conversation was general, and on the different schools of acting. I remarked that every nation, more or less, had peculiarities of speech and action, which crept into their artistic interpretations. Now, I know of no American actors who have any pronounced mannerism. I know of one who has no mannerism at all either in speech or action. Certainly Booth, Jefferson, Mary Anderson and many others have not. The mannerisms of W. J. Florence, John T. Raymond and such actors are part of the grotesque characters they impersonate, and are in a sense legitimate to the class of life they portray.

"I certainly think that the average American audience is quite as competent to judge of acting as any English one, but the Englishman as represented in many plays placed on the American stage is very much maligned. We are not all cockneys, and most of us know the correct use of the aspirate.

"I cannot refrain from expressing my surprise and delight, not only at the interest generally taken in my visit by the public, but at the great consideration of the press, and the cordial, kind, and even affectionate reception and welcome given me by my professional brethren."

Mr. Irving does not, in private life, either in speech, gait or manner, affect any of the mannerisms which are said to characterize him on the boards. He is simple in language, affable, and plain in manner and attire. The reporter questioned Mr. Irving with reference to his undoubted reputation as a comedian and the divided opinion of his talents as a tragedian, with the result as above, and a strong denial on Mr. Irving's part to any particular claim as a Shakespearean actor, tragedian or comedian.

Allison's Australian Engagements.

Manager Allison, who sails for England by the *City of Rome* on Saturday, returning in January to America, and afterward sailing by the February Mail for Australia, has made the following engagements for his Australian firm: Remenyi, the violinist, during the season of 1884-5.

He will receive by Saturday Arthur Wallack's decision as to an Australian tour of the entire Wallack company, including Osmond Tearle.

He has arranged with Augustin Daly for the Australian rights for 7-30-8, *Needles and Pins*, *The Passing Regiment*, and any other successes he may have during the coming season.

Also, with the Madison Square for Esmeralda, Young Mrs. Winthrop, *Rajah*, *Hazel Kirke* and any other successes. Probably several of the Madison Square actors will go over to open in Esmeralda, as he has agreed to produce the Madison Square plays immediately on his return home. The artists will be Ben Maginley, Louise Dillon, Maude Stuart or Rillie Deaves, and Mr. and Mrs. Walcott.

W. J. Florence and George S. Knight have arranged terms with Mr. Allison for their tours, and Boucault may yet go.

Among other plays he has secured Belmont's *Bride*, *The Planter's Wife*, *Under the Polar Star*, *In the Ranks*, *La Belle Russe*, *Strangers of Paris*, *Pulse of New York*, *May Blossom*, etc. He has offered Georgia Cayvan \$500 a week to star in *La Belle Russe* and the last named play for thirty weeks in Australia and the colonies.

The Chicago Baseball Club also go over for a tour, and Jefferys Lewis will probably sign this week. Gustave and Charles Frohman will be the agents in America for the Australian firm of Allison and Rignold.

The Langtry Tour.

Mrs. Langtry was rehearsing at the Turf Club Theatre when one of our reporters called upon her yesterday. "We are rehearsing here three times a day," said her manager, Charles Mendum, "and Mrs. Langtry is sparing neither pains nor expense to have her company and pieces as completely presented and mounted as possible. She has brought over \$30,000 worth of dresses from Europe for herself alone, and has also brought the dresses for each character in the repertoire for each member of her company; which is a thing never before known to have been done by a star. We carry five pieces—*School for Scandal*, *Hunchback*, *She Stoops to Conquer*, *Peril*, and *Pygmalion and Galatea*. The first two she has never acted in, and she will present for the first time in this country a new piece called *Peril*, by B. C. Stephenson, author of *Impulse* and other plays. It has been running at the Haymarket for one year. All the scenery for this piece we carry with us.

"We go through Canada first, then through the West, returning East, then going to San Francisco, where we play for two weeks at the Baldwin Theatre, under the Frohman's management, finishing the season there on June 2, 1884. She will then embark for Australia, where she remains until January, 1885. During the coming season we have three New York engagements. One each at the Fifth Avenue, Niblo's, and the Windsor. The company comprises Arthur Ellwood, J. Cairns, Fred Everill, Harry Crisp, James Pigott, H. A. Weaver, James French, Frank Seymour,

W. H. Spence, H. Fitzpatrick, James Wilkey, W. H. Young, Mrs. H. Gannon, Mrs. Weaver and Misses Houston and Warden.

"Thomas Coe is the stage-manager. He is a veteran, having been at the Haymarket in London for many years during the Booths and Southern management, and is a first-class man."

Stage-Door Keepers.

In the early part of this week a Mirror man paid a visit to the majority of the stage-door keepers in the city, having last week conversed pleasantly with their brethren in the front of the house. The reporter, however, found them a very different class of men. In addition to being asked for a date by the wondrous crowd who generally surround the stage entrances of any theatre, he found the ventriloquist, apothecary, and unwilling to enter into conversation. With considerable tact, and by dint of perseverance, the reporter gathered the following remarks from the stage-door friends:

MRS. LAMBERT OF THE WINDSOR.

"I am the only woman door-keeper in the city, and I have been here four years. I know a great many actors, and when I see one I do not forget him. I have had no experience, oh! Well, now, you just go and see the profession, and ask them if they know who 'Polly' at the Windsor is, and you'll find out I know a great deal."

GEORGE RHIND OF THE UNION SQUARE.

"Well, I don't understand why you come to see me at all. If I had any extraordinary knowledge of any particular thing, I would, of course, keep it to myself. I find everything goes very smoothly with me. Every one is very polite. Perhaps it is because my hair is white. All the companies I ever had to do with have been composed of ladies and gentlemen. I was born in the City of London, and came to this country thirty years ago. The first theatre I was doorkeeper at was the Park, in Brooklyn, when the Couvres had it. I was there when it was burned down. When a fire gets underway in any theatre nothing will stop it. The woodwork is too dry. Now in the Union Square we have every possible preventive that money can buy; but when a fire once gets started, it's very hard to check it.

"After the Brooklyn Park Theatre was burned, I came here to Shock and Palmer, and have remained, as they say, in the even tenor of my way, ever since. It would not be possible to get pleasanter people than come here. Yes, of course I have seen a great number of people pass along here, but I keep my mouth closed. Mum's the word. My theatrical life has been a pretty quiet one, and that is about all I can say."

J. F. TULLY OF THE FOURTEENTH STREET.

"I have been stage-door keeper of this theatre since 1865, and have seen strange things take place here. I have, like other doorkeepers, been the repository of secrets, the messenger of love and the go-between of the mother and the married. When I came here first it was a tumble-down place, and called the Lyceum Theatre, the Grau and Chisole company playing here. Charles Thorne, Sr., managed it for some time and played Mr. and Mrs. D. W. Waller. Charles Fichter altered the place and called it the Fourteenth Street Theatre. Forrest also played here, and one September J. M. Hill leased it from Shock and Palmer and played Den Thompson for thirteen weeks. Matt Morgan also managed it for some little time. It has passed through more hands than any other house in the city. Bill Fleming was lessee when the Count Jonsson played his celebrated engagement here. On some of the nights he appeared the dove in the gallery poked him with apples, eggs and dead cats. Rice's *Evangeline* played a long engagement here some years ago, and Pinfore was performed by them here for the second time in this country. That is, the very first time it was ever produced was at the Standard, and the following night it was presented here. Haverly took up the lease in March, 1879, and improved the place. When he transferred it to Colville and Gilmore I remained on."

DENNIS MURRAY OF THE STAR THEATRE.

"I have been here for nearly eighteen years, although not always engaged as a stage-door keeper, but I do not think you could anywhere find a company which contained more ladies and gentlemen than that now here—Lawrence Barrett's. My experience has been ordinary, and I know of nothing that would be likely to interest THE MIRROR'S readers."

GEORGE SMITH OF NIBLO'S.

"I have been at Niblo's Garden for twenty-five years, but my memory will not enable me to detail any particular circumstances. Two fires occurred during my career as a door-keeper, and the Black Crook made its famous run. I have had many curious experiences. Niblo's has always presented such heavy pieces, and necessitated the employment of so many artists and superns, that I have to use the graft style. I am required to keep order and enforce the rules."

AT WALLACK'S THEATRE.

The guard over the stage-door of Wallack's is divided into watches, there being three doorkeepers, S. W. Finch, Theodore Johnson and Ashley Willis. The discipline enjoined by Mr. Gilbert, the stage manager, precludes the possibility of approaching them. Theodore Johnson was with old Mr. Wallack when he managed the house near Broome street, on Broadway, and consequently has been with the management some considerable time. The

other two have been nearly twenty years in the employ.

JAMES DRYER OF THE MADISON SQUARE.

James Dryer, of the Madison Square Theatre, has been at his post since the present management opened it. The regularity and discipline prevailing the entire establishment ensure order and efficiency of the entire staff surrounding the stage entrance.

At the remaining places of amusement the

house-door or the stage-door were not visited, but from what he saw of them the reporter judged they were rapidly acquiring the peculiar manner which characterizes men in their position.

SEVERAL TIPS OF THE STAGE-DOOR.

"I am father of the majority of this theatre, and have been in this business about twenty years. I was at the Olympic many years before I came here, and under John Hall, James Kean and others. Birmingham, Lytle, Thompson, G. L. Fox, Jefferson and many other well-known stars played there while I was door-keeper, and during that period I always found in abundance long runs. A great many were one of the principal features, and I have known popular leading actors were produced in great success. It requires considerable tact and coolness to attend a stage-door in such a position."

Fingers in Many Pies.

To a Mirror man, before leaving Chicago, Charles Frohman said: "I am going to-night on business for the Madison Square Theatre, but principally to inquire into the financial condition of certain parties. The attempt to steal the play of Young Mrs. Winthrop in Boston on Sunday night by means of a play was effectively stopped by S. M. Roberts, the manager of the company. It is being thoroughly sifted."

"On the same day we received information from Chicago that Mr. Clifford, of the Chicago Dramatic Company, was about to play *Hamlet* at the Madison Square Theatre on Saturday night at the Grand Opera House, in San Carlos, Wis. We immediately telegraphed the manager of the house, and have been waiting to hear the result, as one of our competitors had been there some time. Our Chicago representative has started out ahead of the company."

"I have just signed an agreement with a power of attorney to James Wilkey, Australia, which not only gives him the management of all his American business for Australia, but covers an arrangement by which he will play *George Rignold* in this country during 1884-85. Mr. Allison will be the manager Saturday to meet Rignold, returning from January. He being a British subject, the copyright of all his plays in England will be his name, and thus protect our rights there. George S. Knight has to-day accepted the time offered to Broadway in Australia."

"If Gustave Frohman and myself should arrange with the Madison Square Theatre, we shall star here in the large theatre, *La Belle Russe*. Since her arrival in St. Louis we have made her an offer of an engagement of from three to five years, and she has a strong play ready for her."

"I expect to follow the *Strangers of Paris* at the New Park Theatre, with *The Gypsy of the Polar Star*, having contracted on Broadway with the authors, Belmont and Brown. It has met with a success of the *Jeannette* expedition. In the play, however, the North Pole is not covered. I have also secured a company called *The Pulse of New York*, which is in the style of *The Light of London*. In general we are well stocked with pieces."

"Here is a catalogue from the management of the St. James Theatre, London, concerning the success of *Esmeralda*, in which they say, from present appearances, that the play has run as long there as it did in New York. The author's name is stated as Mrs. F. Hodgson Burnett, whereas W. H. Gillette was the real author. There had already been copyrighted in London a play called *Esmeralda*, as we changed the English title, after some correspondence, to *Young Folks' Ways*. We considered this such a good title for a dramatic play that I have had it copyrighted. We are in communication with them as to the adaptability of our ending over, even *Esmeralda* can cast its life. If this is done, then the company would complete some of the people now playing in New Orleans. The London managers have followed out entirely our idea in their production."

"I will be absent about three weeks and return in time for the opening of *The Strangers of Paris*. After that I shall go South to visit *Esmeralda*."

The stage, greenroom and back door of Niblo's Garden form a perfect Babel. Several languages are spoken by the huge crowd of employes and dancers engaged, and natives in Indian and other trappings are added to the doors and entrances, all signed "I. P. Smith, Kinley." The most noticeable thing is a large colored picture of George Washington, which is directly over the inner door. The attention of who was George Washington, and others have been put by the fastidious class of lands.

TELEGRAPHIC NEWS.

Jennie Veerman Ships.

NEW YORK, Oct. 23.—Jennie Veerman has just left town, leaving Hickey in the lurch and much chagrined. Her baggage was checked for St. Louis. Hickey has not yet decided what to do. It is rumored that the erratic Jennie has married Frank Daniels.

The Duke Still Lives.

ST. PAUL, Oct. 22.—Please contradict reports as to our collapse. We played Chicago last week to over \$1,000; Milwaukee last night, \$500, and we opened here to-night to over \$500. So give your readers "a friendly tip" by stating that Ferguson and the Duke still live and prosper. W. W. KELLY.

A Conviction.

KANSAS CITY, Mo., Oct. 22.—Please deny the statement in your last issue that the White Slave company had disbanded. Opened here to-night to a thousand-dollar house. Business better than last season. HARRY KENNEDY.

KANSAS CITY, Oct. 22.—White Slave opened a week's engagement at Gillis' Opera House to a thousand-dollar house.

Joined Calamity Jane.

BUFFALO, Oct. 24.—The Whetstone and Bauder Pantomime company failed to materialize at St. James' Hall, and are said to have joined Calamity Jane. Edwards' Folly company, booked at Wahl's for Friday, has also succumbed.

A very large audience filled the Academy of Music Monday night to see Modjeska in Cymbeline. Tuesday night with Mary Stuart was equally attractive. The Adelphi was packed to the doors Monday. Howard's Athenaeum combination is the magnet.

Opening of the New Park Theatre.

CLEVELAND, Oct. 24.—Monday night will mark an important event in the theatrical annals of Cleveland. The handsome new Park Theatre threw open its doors to a fashionable jam. The exterior of the house was brilliantly illuminated, and the interior presented a memorable sight. Fashion and full-dress predominated, and the toilets of the ladies and the decorations of the house made up a dazzling scene. There was not a vacant seat, and all available space was occupied by standees. Rhea's entrance as Lady Teazle, in *The School for Scandal*, was greeted with such a storm of applause as has seldom been accorded an actress in this rather conservative city. At each attempt to go on with her lines the star's voice was drowned in renewed applause. Rhea never acted better, although somewhat affected by her reception. Manager Hartz was here, there and everywhere, and put in a busy night attending to details and "receiving company." He never lost his head, however, and under his guiding hand the opening was grand success. The Messrs. Wick proprietors of the house, entertained Rhea at a reception at their residence after the performance. Only a select few were invited. Lights' London, at the Euclid, large. Our Summer Boarders, at the Academy, fair.

Only a Woman's Heart.

NEW ORLEANS, Oct. 21.—The new play, *Only a Woman's Heart*, produced at my Academy to-night, made a decided hit. The plot is very strong, and the leading part, by Edwin Bieman, is great. Audience very enthusiastic. Must prove a success everywhere.

D. BIDWELL.

Still on the Road.

POWERS, O., Oct. 24.—Please contradict report of disbandment of the Kentuck company. It is still on the road. Managers' address is Columbus, Ohio, till Nov. 2.

COLTON and HUNTINGTON.

The Smoky City.

PROVENCE, Oct. 24.—Kirtley's Black Crook opened the week at the Opera House to a packed audience. The dancing of the president, Franklin Hotchkiss, Mlle. Brisson and Mlle. Capellin, was one of the principal features of the performance. In the specialty portion of the entertainment, Danes, the ventriloquist, the Garselle Brothers, and Little Ted, the German prodigy, appear.

At the Academy, Harry Miner's Comedy *Four combinations* opened to one of the largest houses of the season. The people of the company are all acknowledged favorites here. Manager Harry Williams, accompanied by his wife and son, arrived from the West Sunday. One of the Kirtleys arrived the same day to both after the Crook.

Mlle. Charlotte Brisson, the premiere dancer, made her first appearance in America at the Opera House, and she is a very graceful dancer, and made a favorable impression. A report is current to the effect that Lillian Russell has not yet rejoined her company, but she has been seen at the city, where she has been seen.

The Duke Still Lives.

ST. PAUL, Oct. 22.—Please contradict reports as to our collapse. We played Chicago last week to over \$1,000; Milwaukee last night, \$500, and we opened here to over \$500. So give your readers "a friendly tip" by stating that Ferguson and the Duke still live and prosper. W. W. KELLY.

latest play, *Her Second Love*, with Maude Granger as the heroine, packed Havilla's Sunday night, the opening. Miss Granger's portrayal of Olga was enthusiastically received. Carrie Swain rendered *Cad the Tenboy* same evening at Heck's, and attracted a large attendance.

Raymond, at the Grand, gave *In Paradise* in commendable style and Aldrich and Parlow's *My Partner* filled the Coliseum before the curtain was rung up.

John A. Stevens, who arrived from New York Sunday, occupied a seat at Havilla's in the evening. Carrie Swain filled Sunday night at Heck's, the date being left open through the non-arrival of Davene's Attractions. The latter opened on Monday night to a good house.

Daisy Ramaden's sister Lillian is now a member of Rice's Fun on the Bristol troupe, playing the part of Bella, vice Marion Fiske, retired. Those Irish Aristocrats, Billy Barry and Hugh Fay, were in the city Sunday, en route to Dayton. Spencer Cone is in the city, arranging for the appearance of his sister, Kate Claxton, at the Coliseum next week.

Magninnes' Play Again Condemned.

PROVIDENCE, Oct. 24.—George Hackett introduced his New England star, Dan Magninnes, on Monday night, at the Providence Opera House. The piece will never score a success, even with Dan's popularity. It isn't fit for small towns. The company is to be strengthened, 'tis so said. The present company is not a remarkable one. The house was fair.

Duprez and Benedict's Minstrels opened at Low's, and gave a fair show to a good house.

Miscellaneous.

BALTIMORE, Oct. 22.—The Harrison-Gourlay company opened at Ford's to-night to a crowded house and made a great hit.

SAM HARRISON.

ST. LOUIS, Oct. 22.—All Wyman and Lulu Wilson opened at the Standard Theatre to-night to one of the largest audiences of the season at that house. The Duff Opera company opened to a fair Sunday night house at the Olympic, presenting *Heart and Hand*. Sanger's Bunch of Keys crowds the Grand. Ranch 10 is playing a good engagement at the People's.

ALBANY, Oct. 24.—At the Leland The Silver King began a week's engagement on Monday night to a large house. The audience on Tuesday evening was even larger. Some of the scenic effects are fine, but the company, with two or three exceptions, is hardly above mediocrity.

DETROIT, Oct. 22.—Hoop of Gold a positive success. Audience largest of the season. CHARLES H. HICKS.

An Enthusiast's Estimate of Ellen Terry.

"I see by the papers," said a well-known actress to a MIRROR man, "that a certain Mr. Axletree, whoever he may be, ventures the opinion that Ellen Terry has not reached that high altitude in dramatic art attained by Rose Coghlan. 'Every one to his taste,' as the old woman said when she kissed the cow. Miss Terry is not only a London favorite, but, in my opinion, a great artist, whereas Miss Coghlan never played a leading part in a London theatre in her life. As the two actresses began about the same time and with equal opportunities, and the one has earned a world-wide celebrity while the other enjoys only a local reputation, it scarcely needs to be said that Mr. Axletree does not know what he is talking about."

"Have you known Miss Terry a long time?" the MIRROR man inquired.

"Ever since we were children," was the answer. "Both Ellen Terry and her sister Kate have been on the stage from their infancy. They were born to the boards, as have been all the Terrys for generations. I remember Ellen distinctly in Tom Taylor's *Antipodes* at the Holborn Theatre as long ago as 1867, and some years before Mr. Irving was heard of."

Just here I may say that, although Tom Taylor wrote for the public, it was only for the public through Ellen Terry. She was to him a child of nature, both on and off the stage; and if Tom Taylor was seen on the Kentish-Town road, it was a sure sign that the Terrys were at home. At the time of which I speak I was myself a child of a thing playing Mrs. Capstick in the opening absurdity, *The Clock-maker's Hat*. I waited for the drama to see Miss Terry, as Madeline, and I must say I never saw better work in my life. She was indeed a child of nature—a simple maiden fresh in the simplicity and beauty of girlhood. The play was not a great one, although it was Tom Taylor's, and I heard Sefton Parry say, "But for Ellen Terry's acting we could not keep it on."

The bill of the play was produced. "In looking over the cast," said THE MIRROR man, "I see that Madeline was played by Mrs. Watts. What does this mean?"

"Mr. Watts was a famous painter—an R. A.," was the answer, "to whom she was married when very young. As a girl she was a very unaffected creature, and when she used to pass along the Kentish-Town Road in a green frock and a red shawl on her way to the theatre, nobody would have supposed she was an actress. How she came to marry her artist husband is not easily explained; it must have been an impulse. When they came back

from their honeymoon Mr. Watts gave an *ad fresco* bust to introduce his young wife to his society friends. Ellen was a long time in making her appearance that morning, and when she came at last it was in pink silk tights and wings. Across the lawn she went, a perfect Acid, lightly tripping to breakfast with elegant and decorous society people. To say they were shocked would scarcely describe the sensation she created. As a matter of course a separation was the result: but as to the strange act which ended her married life, it was like her marriage itself—an impulse."

"Is she beautiful?" THE MIRROR man asked.

"If beauty consists in mere prettiness, no—if in varying shades of expression which make the face the mirror of the mind, most decidedly yes," the actress replied. "She has her 'points,' as the horse English say. Her lower limbs are perfect, but her arms and shoulders and neck are never seen. She never wears the conventional evening dress either on the stage or off it, and she does not depend upon her costumes for her success as an artist."

"Upon what does she depend?"

"Her art," was the reply—"the naturalness of her acting and the expressiveness of her features. She never strives after effect, but the author's words are pictured in her face and come from her lips as if they were the spontaneous outburst of her own emotions—the natural expression of her own joys or sufferings. She always is the embodiment of the part she represents—not Ellen Terry, but the creature of the play. Refinement, grace, deportment, power are all combined in her acting, and she must prove as great an attraction here as she is in London."

"Why?"

"Because she is not only a great actress, but something new. She comes to New York the embodiment of what is most excellent in English dramatic art. In private life she is a lady; in her own boudoir she has always been a close and severe student. On the stage she is the exemplification of her own personal and professional culture. She is not only able to conceive a part, but to give it fitting expression. In a word, she is a thorough actress thoroughly trained, and I am glad she is coming to New York, because she will show, at a time when its demonstration is especially necessary, the great difference there is between the skillful but unostentatious actress and the crude but over-confident aspirant."

"Is she a good dresser? Stage dressing in America, you know, is essential," THE MIRROR man said.

"She dresses for her part, not for her audience. In her costumes correctness is her first aim. It makes no difference to her whether her dress becomes her in fashionable eyes if it is necessary to her character. In plays of a historical character she studies historical correctness in dress, and so exact is she in every detail that a picture by Sir Joshua Reynolds is not more perfect. In this respect she will set an example that is as necessary as the perfection of her art. In Mr. Irving's stage pictures, elaborate as they are, the most perfect figure is Ellen Terry dressed for her part, and her looks, her movements and her speech are thoroughly in keeping with her own part and all her surroundings."

"You seem to be enthusiastic," the MIRROR man suggested.

"Ah!" was the reply, "one can afford to be enthusiastic over an artist who is not only a great actress but a good woman. Ellen Terry's disposition is what all women describe as lovely. She is kind to her professional associates and charitable to a fault. In fact she is best described as a Terry, with all the genius and all the virtues of the Terrys."

"Have you seen her since she has been in New York?"

"What chance would I have with Mr. Abbey's able staff swarming about her on the one hand and a regiment of reporters besieging her on the other? Oh, no, I shall not see her until I see her on the stage."

Madame Dolaro's Plays.

A MIRROR reporter elicited the following remarks from Madame Dolaro yesterday:

"You rather anticipate when you speak of my plays, but, without committing myself, I may tell you, that in addition to the piece *Fashion*, which I have sold to Shock and Collier, and which will be produced at the Union Square after the run of *Storm Beaten*. I have two others in hand, one of which is in collaboration with another author."

"I create a part in *Fashion* myself. It is what I may call a society drama, and as I have always been associated here with light opera, people cannot imagine that I prefer legitimate comedy roles and consider myself better adapted to them. I have written another play, which is a very strong one, and contains what I consider two striking characters. While there is a vein of comedy in it, there is also an emotional, melodramatic contrast. The remaining play, in collaboration, is not sufficiently advanced to speak about, and the titles of the two latter may be altered."

"I may say that what I have written is essentially of the French school, because my sympathies are so inclined, and I am sensible of the fact, that it is wiser to write of what I know than attempt to portray scenes and a state of social life that I am quite foreign to."

"I fear to say too much about my works, as their success is as yet uncertain. When they are produced, then I shall be very willing

to speak about my entries into the field of dramatic literature. If possible, I will entirely devote myself to the dramatic stage and leave light opera alone. The reception of *Fashion* will, however, guide me in my determination."

Belmont's Bride.

"Will you do me Belmont's Bride?" My gentle editor meant no harm. 'Twas merely would I journey from civilization to the land where the sister grows to the goodly proportions of the gallinipper and the fearsome creditor furiously doth flee, for the purpose of recording the circumstances attendant on the production of Mr. Tillotson's new drama, *Belmont's Bride*.

The expedition was accomplished without loss of life; and this was Belmont's Bride: First, some ante-production details. Smith, erstwhile of minstrel fame (middle-man and manager, never known unless by deputy), and who, with Jim Boston, laid the foundation stone, or wheel is, perhaps, the most correct term, of *The Tourist* in a Pullman Car, is the manager and putter-up-of-coin. Plympton had to have several editions of his part, profound study over two long speeches having failed to discover that they meant anything in particular.

I knew this and yet accepted the mission. I knew what Smith, supporting Tillotson and backed by Lifford Arthur, surrounded by Plympton, Vera Samanelli Prescott and Salvini Outram, could do; and I was right. They not only made Belmont and his Bride, but they could safely be trusted to start all the Belmont family on their journey through the theatrical world. Good artists—all. Wise Mr. Smith and plucky too, giving the new piece every kind of chance in the way of cast by engaging actors and actresses, so that the new work should have every opportunity of showing up for all it was worth.

This is the story of the drama: Belmont, a soldier on one side—the good man; St. John Harper, a ditto, on the other (I think a Unionist, but the plot on this point is ambiguous), the bad man. Belmont loves Virginia Montgomery, daughter of Judge Montgomery, same side as St. John Harper, but dislikes her brother, who gets drunk and is rude. Belmont has a row with young Montgomery, is forced to thrash and choke him; naughty St. John pops from behind a tree in the struggle, and digging with a knife at B. kills M. St. John skips and B. is of course accused of the murder. This occurs at night—the struggle I mean—but a low comedy artist, gifted with preternatural or cat-like proclivities, sketches the fight in the dark, evidently deeming it a more interesting and serviceable proceeding than stopping the fight.

In the end Belmont's innocence is proclaimed and made manifest by the low comedian and a stout young lady who was fond of the murdered inebriate. There is considerable strength of situation in the piece, particularly in Acts One and Two, and Mr. Tillotson most unquestionably has much more than an instinct of stage situation. Many of the incongruities of the piece could have been removed by a careful stage manager. Mr. Tillotson is over fond of the phrase "do your duty to"—several persons—"and your God." Further his writing is poor and careless. Under the circumstances it would be neither wise nor good-natured to criticize a trial trip such as the ferry production may be said to be. The germs of a future success are sufficiently indicated by warrant Mr. Smith's steaming ahead with his well-known energy.

Mr. Plympton was quiet, full of presence and importance as the requirements of the scenes demanded, and never getting outside the part for mere theatrical effect. Miss Prescott was, of course, equally valuable in the cast. All the other parts were adequately rendered, except the Judge and his son. They jeopardized two important scenes very seriously. THE SAINT.

Letters to the Editor.

ONE SHOW A WEEK.

AURORA, Ill., Oct. 16, 1893.

Editor New York Mirror:—When THE MIRROR began agitating the "one-a-week" scheme I was one of the first to fall into line, and now I want to give a little testimonial of its practical working. Often when we are a simply patient right to a great hit we say to ourselves, "How simple, yet perfect; why didn't we think of that before?" So with THE MIRROR's one-a-week.

Since adopting this plan the receipts of my house have more than doubled, and I haven't had one week as much work as formerly, and not near as much expense. Before, with from two to six a week, it was almost impossible to properly bill each entertainment, and the newspapers contain notices of only one entertainment at a time. Hence the favorable results. Now the festive bill-poster and gentle newspaper man do not get all the receipts of the house to keep them in charge, but they are allowed to remain uncovered one week and the other set used. That being alternated gives the best opportunity.

The windows are used in the same way and the newspapers contain notices of only one entertainment at a time. Hence the favorable results. Now the festive bill-poster and gentle newspaper man do not get all the receipts of the house to keep them in charge, but they are allowed to remain uncovered one week and the other set used. That being alternated gives the best opportunity.

And then again I get far better attractions than heretofore. When a manager knows that he will have a full week to "bloom" his company and play, he feels confident of success and he comes. I also get better terms from managers. They feel that where a local manager protects their interest by not squeezing him in between other companies they can afford to play for less per cent.

I opened my house this season Sept. 14, and up to Oct. 20 I have had but five attractions—in a period of more than five weeks. Sometimes they come a little closer than six days apart; yet there is more than the full two weeks' time for two entertainments. So you are local and traveling managers are benefited by this plan. I have refused a score of light attractions for interim late dates, and am holding many weeks open, knowing that I will get one large entertainment when some noted company comes.

Now one more grand move, Mr. MIRROR, and we will be happy. That is the one-sided way of canceling dates. Under the one-a-week plan it hurts neither party ever. Let me illustrate. Four months ago I booked a company we will call A. B.'s for Nov. 4, 1893. In the meantime, I refused to let other attractions in that week, Sept. 24 I received a postal saying: "Cancel my date, Nov. 4, 1893, as I have a better offer." He had been here before, gave good satisfaction and would do so well, so I kept a great deal of open time for him. If I cancel that date my house will be closed until Nov. 4. It is done in this way: A company leaves New York with a week between in Chicago, one in St. Louis, and one in one-night stands in Illinois. Its Chicago engagement proves a hit, and in that theatre or some other in Chicago the company can get a return date, and the manager simply sets three, with six postal cards, and says to the managers of one-night stands: "Cancel my date, Nov. 4, 1893, as I have a better offer." And he returns to Chicago, to swell his purse and allow the local manager to cancel or freeze. Now transpose the dealings, suppose I found I could get a better attraction for the date, do you imagine I I sent A. B. a postal saying: "Cancel my date, Nov. 4, 1893, as I have a better offer." He would telegraph back, "I will hold you to contract" and be in it.

Now, Mr. Editor, answer me candidly (elsewhere in your paper) ought I to lose in such cases? Ought I not to cancel my date? What is a written contract for? For the convenience and safety of one party only? It seems so.

Still one more word for comparison to the road. From my experience I have found a much better and safer way of canceling dates than the one-a-week plan. It is to cancel dates by sending a postal card to the manager of the company, saying: "Cancel my date, Nov. 4, 1893, as I have a better offer." He would telegraph back, "I will hold you to contract" and be in it. Usually they come just when you do not expect them; bill-poster can't be found; engagements made somewhere, etc., etc. Respectfully, W. CORBETT, Manager Collier Opera House.

NOW LET IT DROP.

New York, Oct. 24.

Editor New York Mirror:—I see that Clifton W. Taylour has broken up again, and, as usual, his statements are as witty and as contradictory as I have determined to substantiate my own statement by submitting to you the proofs in each respect. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

Any interview with the man Taylour as to his statement was so "inharmonious" that I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

My statement was made a proposition on Sept. 16, 1893, which I enclose. He had abundant opportunity to make any inquiry he chose concerning my habits and ability as an actor. As to my standing in each respect, I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement. I enclose you two letters from my own house. I am sure you will find them as good evidence as I can give of the truth of the statement.

Life of a Wanderer.

BY LUMPA VAGABONDUS.

However, all that happened long after, and when Brougham's Lyceum had closed. Frank had neither wife nor child, but was what Mr. Puggins called a "hitchhiker," and just skinned about—singing at a concert here, giving a lesson there, and teaching choruses and songs everywhere. Mrs. Thillan and his old friend Hudson turned up again, and Frank had another innings with them at White's Garden. Then Mrs. Bishop and Hudson, the great harpist, gave a series of monster concerts for which Frank was engaged as assistant conductor and chorus-master, and presently James Wallack, senior, a well-known Anglo-American actor, eminent in melodrama, and probably the greatest stage-manager of the day, took the Lyceum Theatre and engaged a company of comedians, the like of which has never been seen since in this city and will never be seen again. Besides the manager there was John Brougham, who was fain to put his dignity and accept a subordinate position in the theatre lately his very own; Charles Walcott, John Lester, as he was then called, Lester Wallack as he is called now; Laura Keane, Julia Gould, Tilly Phillips, now Mrs. Stoddard; William Rufus Blake, the greatest legitimate actor of old men that has ever been in America, and others of like calibre. Wallack managed the opening with rare astuteness. He paraded Laura Keane, who was merely a clever, pretty woman with wonderful golden hair, as a great artist; had her recite at the door of the American Dramatic Fund; caused her to pose as a lady of society who had gone on the stage by reason of the promptings of genius, whereas she was in reality Mrs. Taylor, the wife of a publican in London, whom Frank well remembered to have been taken to see by a London swell, as "Red Laura," and to have been served with a foaming pewter by the lady's ever fair but somewhat large hands. Laura was, however, an apt pupil and did justice to her preceptor, Wallack, from whom she learned all she ever knew. The opening play was *The Wonder*, by some early English dramatist whose name escapes us, in which the lovely Laura went into a naval uniform, but ticked against wearing knee-breeches, as the usual dress of the period of the play demanded, because her legs were not as symmetrical as she wished the New York public to fancy them, and insisted on wearing sailor's duck trousers, which being made strict sailor-fashion by the costumer according to a pattern furnished by Frank, were all legs and no seat. One of the noted characters in the piece was a Malay servant, admirably personated by Frank Rea, then one of the company, and whom Brougham immortalized in a doggerel poem descriptive of the opening of the theatre, thus—

Next came Frank Rea, The Malesian Malay, or words to that effect, Rea being an Irishman and showing it "trippingly on the tongue." His wife also made a hit as an old duenna, and "Red Laura" stepped, in her duck trousers, into the favor of the public, which never deserted her notwithstanding the many false steps she afterward made. Never was there seen such a company of excellent actors, in the old English comedies especially. Never was there a better manager than James Wallack; and in consequence the theatre thrived prodigiously, and the fortunes of the Wallacks were made.

However, in a comedy theatre Frank's musical gifts were of small avail, and, although the governor was very kind, the lad was restless, and after the season accepted an offer made by Charles Walcott to accompany him to Baltimore, in which city he had undertaken the management of the Holiday Street Theatre, an office offered to him by the proprietors on account of his success in the part of Touchstone, in *As You Like It*, played by the afore-said Walcott at Wallack's Theatre. As an instance of the utter lack of common sense among artists generally and actors in particular, we may note the fact that on *As You Like It* being put up at the Holiday Street Theatre, Walcott cast himself as the melancholy Jacques, to the intense disgust of the owners of the theatre and of the public as well, neither of whom would accept a puny little man with a persimmon mouth and a comic voice in a part of dignified declamation. Charles Walcott was a gentleman to the core, an excellent actor in light and eccentric comedy, a good fellow if ever there was one, and the worst manager that ever made out a bill. As at Brougham's Lyceum, so at the Holiday Street Theatre, no business, no salaries, and for four months treasury day was a *dis non*. An old gentleman by the name of Bass succeeded Walcott in the management, but even Bass lacked the recuperative power attributed to that tonic brew that bears his name, and was bitter indeed, but not bright. Things were desperate when Frank received a note begging him to call at a specified number and meet to hear a lady who wished to appear in opera. After the manner of managers and conductors whose lines are rendered weary to them by reason of ambitious aspirants to operatic and dramatic honors; who one and all look upon talent as of no account, and self-sufficiency the one thing needful, Frank had thrown the letter into the waste-basket and thought no more about the matter till the editor of one of the leading papers called on him and asked him as a personal favor to hear the postulant sing. Now an editor of a leading journal is a power not to be lightly entreated or despised by a poor devil of an actor whose salary is in arrears and heard bills overdue. So Frank swallowed his reluctance and went like a lamb to the slaughter. Arrived at the lady's house, he was introduced to one of the loveliest young women his eyes had ever lighted upon—a face like Hebe, a form like the Venus de Medici, and the manner of a lady of the highest class. Frank was astounded, and when the goddess placed herself at the piano, and sang to Frank's accompaniment the "Casta Diva" from Norma, his amazement was unbounded. Presently she began to read the part of Juliet, and Frank discovered that he had very nearly ground an actress and singer capable of wenching the world. He flew back to the theatre.

and rushing into the manager's room, startled the disconsolate Bass into fits with the shout, "starrab! old man, I've found her!" "Found who? you'd—d young scapegrace!" roared Bass all of a tremble and groping wildly for a certain demijohn of gin never very far from his hand. "A prima donna!" howled Frank. "A lovely woman with a splendid voice, and an actress besides. We'll get up an opera season and put ourselves all O. K. again." Drowning men will clutch at straws, and Bass was in too narrow a strait to raise the usual managerial objections to any new thing, so the pair set their wits to work to plan out an opera season "on the half shell," as Frank irreverently termed it.

(To be continued.)

STANDARD THEATRE.
Messrs. Brooks and Dickson have the honor to announce the
OPENING OF THE DRAMATIC SEASON
ON TUESDAY EVENING, OCTOBER 22, when will be presented for the first time in America, The New Romantic Drama by G. E. Sims and H. Pettit, IN THE RANKS.
Regular scale of prices. Reserved seats 50c., 75c. and \$1.00; Family circle 25c.; General admission 10c. Sale of seats commences at 6 A. M., Wednesday, Oct. 24.

FOURTEENTH ST. THEATRE.
Corner Sixth Avenue.
Lease and Manager—Mr. SAMUEL COVATIER.
Fourth week of the triumphant engagement of MISS FANNY DAVENPORT.
EVERY EVENING AT 8. SAT. MATINEE AT 2.
Sardou's Greatest Play, FEDORA.
The Paris, London and New York sensation. HOUSES CROWDED TO THE DOORS.
PRICES FOR ALL. NO FREE LIST.
Seats may be secured two weeks in advance.

STANDARD THEATRE.
Brooks & Dickson—Leases and Managers
EVERY EVENING AND SATURDAY MATINEE.
ONE WEEK ONLY.
Monday evening, Oct. 22,
Mr. Maurice Gran's French Opera Company, comprising
Mlle. Marie Aimee,
Mlle. Pouquet, Mlle. Angele.

Thursday, Le Cœur et la Main. Friday, La Jolie Parfumeuse. Saturday matinee, Le Cœur et la Main. Saturday evening, Les Cloches de Corneville.

WALLACK'S THEATRE.
Broadway and 10th St.
Sole Proprietor and Manager, LESTER WALLACK.
ENTHUSIASTIC RECEPTION
and
INSTANTANEOUS SUCCESS.
The powerful drama entitled
MOTHS,
adapted by Mr. H. Hamilton from
OUIDA'S GREAT NOVEL,
after the most minute and careful preparation.

Box book now open
MR. AND MRS. M'KEE RANKIN'S
THIRD AVENUE THEATRE.
(3d av. and 31st st.)
THIS WEEK.
KATE CLAXTON and CHARLES A. STEVENSON
in
THE SEA OF ICE.

MATINEES WEDNESDAY AND SATURDAY
A GOOD RESERVE SEAT FOR 35c.
POPULAR PRICES. 25c., 35c., 50c., 75c. and \$1.
Doors open 7:30; to commence at 8 o'clock.

MADISON SQUARE THEATRE.
24th St. and Broadway.
Manager
DANIEL FROHMAN.
FIFTH MONTH
OF
THE RAJAH.

ENORMOUS SUCCESS! DELIGHTED AUDIENCES!
THE CASINO.
Broadway and 10th street.
10 CENTS ADMISSION.
Reserved seats, 50c. and 75c. extra. Boxes, \$5, \$10, \$15.
Every Evening at 8. Saturday Matinee at 2.
Offenbach's sparkling opera bouffe,
THE PRINCESS OF TREBIZONDE,
by the
McCAULL COMIC OPERA COMPANY.
Monday evening, Oct. 20, first performance of the reigning European opera bouffe sensation,
THE BEGGAR STUDENT.

THEATRE COMIQUE.
725 and 730 Broadway.
Proprietors
HARRISON & HART.
John E. Cannon, Manager.
For the first time in this theatre Edward Harrigan's local comedy entitled
THE MULLIGAN GUARD PICNIC.
Matinee, Tuesday and Friday.

UNION SQUARE THEATRE.
JOSEPH JEFFERSON
in the
CRICKET ON THE HEARTH
and
LEND ME FIVE SHILLINGS.
Supported by F. C. Robinson, R. L. Downing, Rosa Rand, Rose Wood, Cornelia Jackson and Charles Finkett.

EVERY EVENING AND SATURDAY MATINEE
BILLY BIRCH SSAN FRANCISCO MINSTRELS
OPERA HOUSE.
Broadway and 42d St.
THE GREATEST MINSTREL TROUPE ON EARTH.
Perfect imitations of appropriation.
POPULAR PRICES.
That great Baritone—The last sensation.
SOCIETY.
Matinee Saturday at 2. Seats secured.

GRAND OPERA HOUSE.
Lease and Manager—Mr. HENRY E. ASBURY.
Every Evening at 8. Wednesday and Saturday Matinees at 2 o'clock.

MONDAY, OCTOBER 22,
ANNIE PINLEY, ZARA.
ANNIE PINLEY, ZARA.

MONDAY, OCTOBER 22,
MELUS.

Reserved seats orchestra circle and balcony, 50c.

TONY PASTOR'S THEATRE.
14th Street, between 3d and 4th Avenues.
TONY PASTOR HOME AGAIN
FOR THE SEASON, COMMENCING
MONDAY, OCT. 22, 1893.
A SPECTACULAR COMPANY OF STARS.
THE POPULAR MATINEES RESUMED.
MATINEE TUESDAY AND FRIDAY.

PEOPLE'S THEATRE.
Bowery, opposite Spring Street.
MR. HARRY MINKER—Sole Proprietor and Manager
EDWARD E. KIDDER—Business Manager
THE HANDSOMEST THEATRE IN THE CITY.
WEDNESDAY AND SATURDAY MATINEE.
THIS WEEK.
WILBUR OPERA CO.
WILBUR OPERA CO.
30 Artists.
Thurs., Friday, Saturday and Sunday matinee, The Minstrel.

TWENTY-THIRD STREET THEATRE.
Between 6th and 7th Aves.
Manager
ALBERT J. EAVES.
First appearance since his European successes,
D. H. HARKINS
as
RICHIEU.
Supported by W. J. FLEMING, HELEN GLIDON,
WM. WARREN.
ALBERT G. EAVES as THE KING.

MATINEE TUESDAY AND SATURDAY.
Prices, 25, 35, 50 and 75 cents and \$1.

WINDSOR THEATRE.
Bowery, below Canal Street.
John A. Stevens—Proprietor
F. B. MURPHY—Manager
MOST POPULAR THEATRE IN AMERICA.
Presenting all the leading Stars and Combinations at popular prices.
THIS WEEK.
JOSEPH MURPHY,
supported by his own powerful company, including the gifted actress, Miss
BELLE MELVILLE,
in the great companion drama to *Kerry Gow*,
SHAUN RHUE,
introducing Mr. Murphy's wonderfully successful song,
"A Handful of Earth."

NEW PARK THEATRE.
Broadway and 13th Street.
Every Evening at 8. Last week but one of the unrivalled and talented Minstrel organization, THATCHER, PRIMROSE AND WEST.
Reserved seats, 50c., 75c. and \$1.
Box-office open from 9 A. M. till 10 P. M.

MONDAY NOVEMBER 1.
Belasco's
STRANGERS OF PARIS,
an original and authentic adaptation from the French of Adolph Belot.

AMERICAN TOUR.

R H E A.
TIME ALL FILLED—COMPANY COMPLETE.
Frederick Bryton.
MADISON SQUARE THEATRE.

Henry Lee.
Standard Theatre,
NEW YORK.

T. Q. Seabrooke.
With Gus Williams.
ELVIE SEABROOKE.
With "Bunch of Keys," No. 1.

AT LIBERTY.
LEAD AND CHARACTER BUSINESS.
William Calder.
Address 205 HAMPSHIRE STREET, Cambridgeport, Mass.

LEAD, LIGHT COMEDY AND SOUBRETTES.
Louise Balfé.
AT LIBERTY.
Late of "Taken from Life" Co. and principal theatres of Great Britain. 43 East North Street, N.Y. City.

Harry Wilson.
Comedy and Character Old Man. Under management of Kelly & Russell, Season 1893-94. Address Forest Grove, N. J. June 1894, England, as Uncle Jeth, under the management of F. A. Tannehill, Jr.

Lilford Arthur.
ACTING MANAGER
BELMONT'S BRIDE.
Address New York Mission.

Miss Kate M. Forsyth.
BROOKS & DICKSON.
Standard Theatre.

Charles F. Lang.
Leading Tenor. As the opera repertoire. For the past two seasons with the Ford's Comic Opera Co. At liberty season 1893-94. Address Mission.

Edwin Booth.
Letters may be addressed care New York Mission.

Marv Anderson.
Made her European debut at the Lyceum Theatre, London, England, September 1, 1893.

Margaret Mather.
J. M. HILL, Manager.

Permanent address,
Clark and Madison Streets, Chicago.

M. B. Curtis.

SAM'L OF POSEN CO.
Address all communications to
EDW. C. SWETT, Manager.
Care W. V. Minson.

Loduski Young.
LEADING LADY.
Address Agents, or 130 West 35d Street, New York.

Miss Victoria Reynolds.
SOUBRETTE.
WILLIAM EDOUIN SPARKS CO.
Avenue Theatre, London, England.

Martha Wren.
AT LIBERTY.
SOUBRETTE AND BOYS.

Address Morton House, Union Square, New York.

Sydney Cowell.
ENGAGED BY BROOKS AND DICKSON
Standard Theatre, New York.
Season 1893-94.

Charlotte Thompson.
SEASON 1893-94.

Address all communications to
LORRAINE ROGERS,
Or, FRANK L. VERANCE, Business Manager,
20 Waverly Place, New York City.

Wright Huntington.
STARRING IN KENTUCK.
Inez Periere.
AS BELLA.
Address this office.

Louise Paullin.
AT LIBERTY.
New York and Vicinity.

Address New York Mission.

JUVENILE LEAD AND LIGHT COMEDY.
G. Herbert Leonard.
As Last Year, "Princess Chuck," Comedy Dramatic Company, Sept. 3.
Late of "Taken from Life," "Forget-Me-Not" and John S. Clarke companies, and principal theatres of Great Britain.
34 W. 26th Street, or Agents.

DeWolf Hopper.
Permanent address:
221 W. Fifty-seventh Street, New York.

John McCullough.

SEASON 1893-94.

Time All Filled.

COMPANY COMPLETE.

Communications to be addressed
WILLIAM M. CONNER, Manager,
St. James Hotel, New York.

'88 - - - "FRONTI" - - - '88
E. L. Walton.
LEADING COMEDIAN.
Under management of McADOW & LEE, as
SHAGGS, YE LANDLORD,
In Edouard and Sings's

BUNCH OF KEYS; or, The Hotel

W A. Whitecar.

HAROLD ARMITAGE.

Louise Rial.
EN ROUTE.

Permanent address,
ST. DENIS HOTEL, NEW YORK.

W. T. Carleton.
PRINCIPAL BARTONE.

CASINO, NEW YORK.

SEASON 1893-94.

Maggie Mitchell.
TIME ALL FILLED.

ADDRESS AS PER ROUTE.

130 PIERREPONT STREET, BROOKLYN, N. Y.

Effie Ellsler.
Address all communications Standard Theatre, care of Brooks and Dickson.

Frank A. Tannehill.
AS
Old 49, an Sandy, in the Danites
Under the Management of PALMER & ULMER.
SEASON 1893-94.
Address Mission.

JUNE, 1894, ENGLAND, under the management of
F. H. TANNERHILL, JR.

Miss Sara Von Leer.
Madison Square Theatre.
NEW YORK.
SEASON OF 1893-94.

Frederick Paulding.
LEADING BUSINESS
WITH
R. E. J. MILES.
"He is the coming actor."—*Louisville Courier-Journal*, Oct. 1893.
"He has a great future before him."—*N. Y. Herald*, Oct. 1893.
Address Mission.

N. F. Brisac.
ASSOCIATE MANAGER.

LA BELLE RUSSE.
Permanent address care Joyce Brothers, 607 Broadway
New York.

Camille Kinzey.
JUSTINE IS ONLY A FARMER'S DAUGHTER
Address Mission.

**BOYD'S
OPERA HOUSE.
OMAHA, NEB.**

Has OPEN TIME in excess of Nov. 1st and Dec. 1st
and weeks of Jan. 1st and 2nd for first-class attractions.

We play only half time, and are doing the largest
business of any house in the Western circuit.

The following are some of the ACTUAL receipts
played to this season:
Chicago Ideal Opera Co., Aug. 23, 3 nights .. \$2,124.00
Katie Peterson, Sept. 10, 3 nights .. 1,475.00
Bay Templeton Opera Co., Sept. 12, 3 nights .. 1,475.00
Col. Wagner's Minstrels, Sept. 25, 3 nights .. 1,475.00
Adolph and Fanny's My Partner, Oct. 1, 3 nights .. 1,475.00
Hawley's Troupe, Oct. 1, 3 nights .. 1,475.00
Bremen Troupe, Oct. 1, 3 nights .. 1,475.00
Also playing to the season: Mrs. Kline, Emma Ab-
bott's Opera Co., Harry Lutz's Pioneer's Wife, and the
Hawley's.

Address: THOS. F. BOYD, Manager.

1883 SEASON 1884

THE HANLONS.**Le Voyage En Suisse**

TIME ALL FILLED.

Address: JOHN G. MAGLE.

**Grand Opera House.
LONDON, ONT.****HANDSOMEST IN CANADA**

Seating Capacity, 1,200.

COMPLETE IN ALL ITS APPOINTMENTS

Population of City and Suburbs,
38,000.

TO RENT FROM SEPT. 1, 1884, FOR THREE
YEARS.

Apply to: GEORGE S. BIRRELL,
London, Ont.

**Masonic Theatre.
AUGUSTA, GA.**

Population - - - 36,000
Handsomest in the South.

Attractions wanted for December and first two weeks
in January.

Special attraction for sub and 15th of May; City will
be filled with visitors.

SANFORD H. COHEN, Manager.

TEXAS.

Harmony Theatre (New), Galveston.
Seating capacity, 1,100.

Gray's Opera House, Houston.
Seating 1,000, being the largest Theatre in the city.

First-class attractions during time with connecting
dates in other cities in the State will please call on or
address:

P. S. - Managers looking at the Harmony in Galves-
ton are certain of their dates.

New Orleans Theatres**GRAND OPERA HOUSE.**

ST. CHARLES THEATRE.

ACADEMY OF MUSIC.

Address all business communications to

D. BIDWELL, New Orleans, La.

**CHARLESTON, S. C.
OWENS'****Academy of Music.**

First-class in all respects.

All business communications should be addressed to
J. M. BARRON, Manager.

Charleston, S. C.

Notice to Managers and Actors

Managers and actors are hereby respectfully notified
that

Fanny Davenport

by duly executed papers procured by the Messrs. Con-
fort Bros. at their branch offices in PARIS, has obtained
the exclusive privileges in SARAH's Drama of

FEDORA

over the United States and Canada, and that in the event
of any attempt making to produce printed or simulated
versions of

FEDORA

that firm will be called upon by all legal measures and at
any expense to protect

Miss Davenport's

EXCLUSIVE OWNERSHIP OF ALL THE STAGE
RIGHTS IN FEDORA

All communications to

EDWIN H. PRICE,
Care New York Mirror,

**GRAND OPERA HOUSE.
MILWAUKEE, WIS.**

The following dates are open for first-class attrac-
tions:
Sunday, Oct. 21; Oct. 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Dec. 1, 2,
3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17,
18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29,
30, 31, and Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11,
12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23,
24, 25, 26, 27, 28, 29, 30, 31, and Feb. 1, 2,
3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17,
18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29,
30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and April 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and June 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Aug. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Sept. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Oct. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Dec. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Feb. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9,
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and April 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and June 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Aug. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Sept. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Oct. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Dec. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Feb. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9,
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and April 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and June 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Aug. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Sept. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Oct. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Dec. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Feb. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9,
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and April 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and June 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Aug. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Sept. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Oct. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Dec. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Feb. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9,
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and April 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and June 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Aug. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Sept. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Oct. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Dec. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Feb. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9,
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and April 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and June 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Aug. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Sept. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Oct. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Nov. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Dec. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and Jan. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and Feb. 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and March 1, 2, 3, 4, 5, 6, 7, 8, 9,
10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21,
22, 23, 24, 25, 26, 27, 28, 29, 30, 31, and April 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23, 24, 25, 26, 27, 28, 29, 30, 31, and June 1,
2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16,
17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
29, 30, 31, and July 1, 2, 3, 4, 5, 6, 7, 8, 9, 10,
11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22,
23,